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ABSTRACT

A discussion of the need for television studies serves as an introduction to a set of six papers which describe or suggest programs for the study of television in connection with specific courses and/or at various educational levels: (1) Television Studies in the Primary School; (2) Suggested Programme for Television Studies within the English Syllabus in SI and SII; (3) Television Studies and Modern Studies in SI and SII; (4) The Production of Programmes; (5) Analysis of Programmes; and (6) Discrimination in Viewing. The last three are concerned with English courses in the third and fourth years of secondary school. Recommendations and some comments on the outlook for the future conclude the report. A bibliography lists books specifically for student use as well as background/introductory texts and texts on specific facets of television. Appendices comprise examples of CSE courses and assessment procedures, current copyright regulations governing recording and use of broadcast material, and a bulletin for teachers, Television Studies in Scottish Primary Schools. (MEB)

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SUBCOMMITTEE ON EDUCATIONAL BROADCASTING

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Television Studies in Scottish Schools

edited by **J. F. Murray**

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The report is to be regarded as a discussion document. The Governors of SCET would welcome comments from interested bodies, or from individual teachers on the general arguments for Television Studies, and the course examples provided.

The report was edited by:

Shand Hutchison	*Adviser in Educational Technology Lothian Region (Chairman and Secretary).*
Keith Robinson	*Chairman of the Educational Broadcasting Sub-committee of SCET.*
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FOREWORD

This report was prepared by a group set up by the Educational Broadcasting Sub-committee of the Council. The members of the group were:—

Shand Hutchison	*Adviser in Educational Technology Lothian Region (Chairman and Secretary).*
John Hurst	*Head of English Department, Kirkcaldy High School, Fife.*
Ian MacNab	*Senior Depute Director of Education, Highland Region.*
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The Sub-committee wishes to thank the following for preparing papers:

Mr. Paul de Ponio for his paper on Primary 6/7.

Mr. John Hurst for his paper on Television Studies for Secondary 1/2 as it relates to English.

Mr. Kenneth Mottram for his paper on Television Studies for Secondary 1/2 as it relates to Modern Studies.

Mrs. E. Liddell for her papers for Secondary 3/4 relating to Production, Analysis of Programmes and Discrimination in Viewing.

Our thanks are also due to Mr. James Boyle, Further Education Officer, BBC Scotland; Mr. Martyn Roebuck, HMI; and the group in the Highland Region under the chairmanship of Mr. W. F. Arthur, Assistant Rector, Inverness High School, for their help and advice.

The group found that its initial views had changed considerably over a period of time and much that might originally have been the subject of the final document was rejected. It was decided at the final meeting that the document would be short and practical—supplemented by examples—as this is how the group saw its remit as against the more lengthy and philosophical approach of the Media Education document[1] already issued by SCET.

Shand Hutchison, *Chairman.*

[1] *Media Education in Scotland: Outline proposals for a Curriculum.* A discussion document prepared on behalf of SCET and SFC. April 1979.

CHAPTER ONE

The Case for Television Studies

Shand Hutchison, Adviser in Educational Technology, Lothian Region

1 Television: A Social Influence

As an important medium of communication, television provides for most people the major source of information about events within their own country and in the world at large. The broadcasters, through News, Current Affairs and Documentary programmes, cover political, social and environmental problems fundamental to all mankind, and in so doing have done much to establish greater understanding between different races and cultures, to heighten awareness of others' problems and to broaden horizons.

In addition to the above, the BBC produces, for example, programmes in drama, light entertainment, situation comedy, music and the arts, sport and religion. It also provides programmes for children, for schools and further education, for the Open University and for the community. The fifteen ITV companies in England, Wales, Scotland and Northern Ireland produce similar types of programme, some slanted toward the needs of the local population, others for network distribution. All of this material is available to our young people at the turn of a switch or the pressing of a button.

It cannot be in doubt that much of it is informative and educational, no matter from which department it originates. Where, in fact, do we draw the line between entertainment and education? What is in doubt is whether our young people are being made sufficiently aware of the power of the medium and the messages it can convey.

There are aesthetic and moral concepts to be considered, analysed and understood. The evidence suggests that little control over viewing is exercised by parents. Children under five are probably the biggest viewing group in the country—it keeps them quiet! Recent statistics indicate that children in the United Kingdom aged 5–14 watch an average of 24 hours of television per week in winter months, and 19 hours per week in Summer months. This age group, therefore watches more television than any of the other age groups surveyed[1]. The extent to which television influences the thought and behaviour of children is a subject for continuing research and debate, but there is no doubt that it consititutes a major element in the pattern of their daily lives.

We believe it is now time that serious consideration be given to educating children so that they learn to understand how telelvision works, and they become critical and appreciative viewers, able to discriminate. In this way, their responses to the medium will be substantially enriched.

2 The Need for Television Studies

This document is not created in isolation but is related to that on Media Education[2] produced by the Scottish Council for Educational Technology. The latter document deals with a suggested curriculum for Media Education and intends 'media' to refer principally to,

> *"Television, cinema, press and radio—with some consideration of popular music, literature and advertising".*

This publication on Television Studies is to be regarded as a practical exposition, in worked examples, of how a media education course might be implemented. We consider Television Studies to be the major element in a Media Studies course, but by no means the sole element.

There has been strong resistance on the part of many educators to accept that a study of the media, and particularly television, is worthy of serious consideration. Television is still viewed, much as film and radio were at one time, with suspicion, useful perhaps in keeping the less able quiet or as a relaxation on a Friday afternoon. As Buscombe remarks,

> *The development of Television Studies is not likely to seem a very pressing priority to most people, whether they are inside our outside the educational system*[3]."

As long ago as 1962, the Report of an International Meeting in Oslo on Film and Television Teaching produced among its recommendations the following:

> *"The cultural environment created by film, television, popular reading matter, advertising and popular music represents a challenge to, and a great opportunity for, all eduactors".*

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[1] Social Trends No. 9. 1979 edition. Central Statistical Office: HMSO, London.

[2] *Media Education in Scotland: Outline proposals for a Curriculum.* A discussion document prepared on behalf of SCET and SFC. April 1979.

[3] Edward Buscombe: *Television Studies in Schools and Colleges:* IBA Fellowship report, published in Screen Education, Autumn 1974.

"Screen education should be a systematic study for every child and carried out within the school curriculum . . . (and should) . . . be introduced at the earliest possible date in all shcools, regardless of the existing limitations."[1]

Eighteen years later, there is no formal recognition of Television Studies as a school subject in Scotland and teachers are not trained to teach it.

In 1963, the Newsom Report[2] made the following recommendations:

"We should wish to add a strong claim for the study of film and television in their own right".

"We need to train children to look critically and discriminate between what is good and bad in what they see".

In "A Language for Life",[3] the Bullock Committee recommended

"the group study of television programmes".

"the study of a full length television work in its own right, with associated discussion and writing".

"the study of television as a medium, with some exploration of production methods, comparison with other media and analysis of output of programmes".

We have taken particular note of the Bullock recommendations in the preparation of this document.

3 The Current Position

Media and Television Studies in England and Wales have developed in an 'ad hoc' way. The large number of CSE courses involving television and other media provide a rich diversity of approaches[4], but depend very much on the energy and enthusiasm of individual teachers devising Mode 3 syllabuses. When such teachers move on from their schools, the courses may all too easily disappear. An overall policy regarding Television Studies would appear to be required, including recognition of the need to provide a recognised career structure for those teachers wishing to specialise in this aspect of the curriculum.

In Scotland there are dedicated educators teaching media and television studies on their own initiative, but they are few. Of those who do, some have written material for this publication. One, at the time of writing, did not even have a television set in school! All viewing was done by pupils at home—by no means an ideal situation—and discussion took place in school the following day. Such enthusiasm can only be highly commended.

4 Rationale

It is to prevent haphazard and unco-ordinated development that this document has been prepared. It is necessary to differentiate between *"education through television"*. (Using the BBC and ITV schools output), and *"education in television"*. The aims of the latter were stated by the Olso Conference[1] as follows:

"I To help viewers to increase their understanding of what they see on the screen.

II To encourage viewers to become more selective in their choice of programmes.

III To help viewers to become more aware and discriminating in their responses and to develop their power of judgement so that they may benefit from those programmes, both imaginative and factual, which have the capacity to enrich their lives."

It is important that pupils should understand that reality in television is artificially created; that programmes can be slanted; that editing and editorial choice can distort; and that they should be critical and sceptical about much of the information that is paraded as 'truth'. They should be made aware of the importance of balance in, for instance, a political programme, or the effect of mixing drama and documentary in such a way that what is 'true' is difficult to detect. They should not accept all that they hear and see, particularly in regard to advertising.

This document outlines at what stages in a pupil's education we believe the study of television as a medium might be undertaken and how it might be done. It would be possible to extract an approach applicable to other media from the formulae suggested and the principles developed in this document.

5 Possible Approaches

In the secondary school we suggest there are three ways in which the teaching of Television Studies might be undertaken:—

The first is to teach it through an established subject—for example, English or Modern Studies. Teachers will tend to be happier with this position and feel more secure within their subject field.

The second approach is the interdisciplinary one, in our view a more worthwhile arrangement, particularly where departments combine and complement each other in an integrated project. For example, a study of television news gathering and presentation would obviously involve cooperation between the departments of English and Modern

[1] *Recommendations of the International Meeting on Film and Television Teaching* held at Leang Kollen, Oslo, Norway, October 1962.

[2] The Newsom Report: "Half our future": HMSO 1963.

[3] "A Language for Life": Sir Alan Bullock: HMSO 1975.

[4] See appendix 2 for a selection of such courses.

Studies, and could also bring in the Modern languages department (enacting the role of the foreign correspondent) and the Science department (making a study of communication systems for the international transmission of news items). A practical exercise in television production (drama or documentary) could spread out from the English and Drama teachers to enlist the help of Art, Technical and Music departments (design and building of sets, choice of appropriate music), the Home Economics department (making of costumes) and perhaps the Modern Studies, History, Geography, or Science departments, if a documentary subject was being tackled.

The third approach is the study of television in its own right as an elective subject. This would, of course, allow for a continuous development from the first two approaches and we hope would lead to the acceptance of the subject as an important element in the curriculum, providing a basis for in-depth study in the final two years of school.

This document does not deal specifically with S5/S6, but it is not difficult to conceive the framework of a Higher Grade course in Television Studies, or the introduction of the subject as an option in the Certificate of Sixth Year Studies.

Television Studies, taught in any of the above ways, lends itself to both internal and external assessment at all ability levels. Examinations in the subject should preserve enthusiasm, encourage individuality and allow for spontaneous development. Equally, the subject could be pursued as a non-examinable course, but one very relevant to pupils' lives.

CHAPTER TWO

Television Studies in Scottish Schools

Introduction

Chapter two of the document consists of a series of papers written by teachers on work they are undertaking in Television Studies, at various stages of the school curriculum from Primary 6–7 to Secondary 3–4. The papers reflect their personal approaches to the subject, and offer useful stimulus material for the teacher, but they are not to be regarded as definitive. They show examples of curricula, syllabuses, examinations, and contain implications for resources.

Paper One: Television Studies in Primary Schools

Paul de Ponio; Assistant Head Teacher, Clovenstone Primary School, Edinburgh

Introduction

Television Studies in the Primary school should be seen as a basic introduction to television, paving the way for more detailed work in the Secondary school. Both the Primary and Secondary schools may, in fact, examine the same aspects of television, but it will be obvious that the Secondary school work will involve a much greater in-depth examination of the subject. it is important, therefore, that courses designed for Primary 6 and 7 are seen as introductory in nature. Great care must be taken not to saturate primary pupils and kill off their interest. The aim of primary courses must be to foster enthusiasm for the subject: such courses must certainly not create the impression in the minds of the pupils leaving Primary school for Secondary school that they have "done it all".

In the suggestions outlined below, the general approaches taken in the design of the Primary 6 and 7 courses differ. The Primary 6 course treats Television Studies as a "centre of interest", and Television Studies is seen partly as a vehicle which carries activities related to specific areas of the curriculum. The intention is to pursue normal curricular interests, but build them around aspects of television, so that, by a process of familiarisation, certain basic concepts concerning television are developed in the minds of pupils. The awareness of various aspects of television fostered by this approach is a foundation laid for the course to be followed in Primary 7.

In Primary 7, the approach is much more direct. Television is looked at for its own sake, and the main focus of attention is its influence on the lives of people, and an introduction to basic notions on the complexity of programme production.

This approach to Television Studies assumes that the subject will be dealt with over the last two years of primary education. The course designed for Primary 7 is seen as a normal progression from the course undertaken in Primary 6. Should a school wish to restrict Television Studies to the Primary 7 stage, then much of the basic groundwork covered in the Primary 6 course will need to be incorporated in the design of the Primary 7 course.

Television Studies in Primary 6

The choice of Television Studies as a "centre of interest" for an extended project has the advantage that it links very easily with many standard curricular activities. In language work, for example, the viewing of a television programme can be linked to descriptive and reportage exercises, and can stimulate critical discussion and appraisal. Expressive aspects of language can be easily envisaged: the production of story outlines for imaginary television series; the creation of 'Jackanory' type stories and their dramatic presentation in class.

Mathematical skills can be employed in the collection of data in surveys of viewing habits, programme spread and distribution, and of most/least popular programmes. Such surveys lend themselves very easily to the setting of exercises involving graphic display of the results in tables, histograms etc.

Concentration on various aspects concerning the development of television can involve pupils in history work. Short units based on topics such as John Logie Baird, Crystal Palace, the early days of the BBC and so on, can be included at appropriate junctures to develop a historical perspective for the pupils.

The basic mechanics of television transmission is an ideal topic for a science-based unit, and there is plenty of opportunity for art work, in the shape of illustration and colourful drawing exercises in many of the activities carried out.

The scheme of work that follows has been designed along such lines. It must be viewed, however, as one of many possible ways of achieving the same broad aims. It is put forward to teachers interested in tackling the subject, as a suggestion on how to proceed. It is expected that teachers will adapt it, elaborate on it or change its emphasis, according to the demands of their own particular situation.

Unit 1: (1) Class Resumés of Programmes

A suitable starting point for the project is a class exercise designed to develop skills in summary or resumé writing. A television programme is watched in class by teacher and pupils, and a class resumé of the programme is produced.

In selecting a programme for such an exercise, the teacher will probably be restricted in choice to programmes transmitted during school hours. Educational broadcasts from the 'Television for Schools' ouput can be used for this purpose. A programme from a series such as "How we used to live" would be very suitable, since it has both the dramatic and documentary ingredients to maintain the interest of most pupils.

Before the programme is viewed in class, the teacher may find it useful to brief the class about the exercise that is to follow viewing. After viewing, the pupils are asked to list all the important points they remember from the programme, and the lists are compared and discussed. By means of blackboard work, it should be possible for the class, directed by the teacher, to come to a consensus opinion on the relative importance of the various points noted, and produce a final combined resumé of the programme.

This exercise can be repeated until pupils have a grasp of the basic skills required for the production of organised accounts of television programmes.

(2) Individual Resumés of Programmes

Once pupils have developed confidence in this type of exercise, they can be asked to produce their own individual resumés of programmes watched at home.

Once these are produced and brought back into school, they can be compared and discussed. Comparison of accounts will probably highlight the fact that people's perceptions differ, even when watching the same programme. However, the main purpose of comparing programme resumés is to indicate to pupils that tastes in viewing differ, even amongst themselves. This should lead on to a consideration of the reasons why different people choose to watch different programmes, and an examination of what different types of programme have to offer their respective audiences.

Unit 2: Survey of Viewing Habits

Once it is established that viewing preferences exist and viewing habits differ, it is a natural progression to involve pupils in an exercise that will quantify such differences. A survey of viewing habits of an appropriate group of people is designed.

It is important that the pupils are involved in the planning of the exercise so that other skills, apart from the obvious number skills, are developed. For instance, pupils can be involved in discussions about the type of survey to be carried out. At its simplest the survey might be one designed to identify the ten most/least popular programmes in a given population. It can be extended into a much more complex exercise involving ranking and distribution, but this will depend on the ability level of the class.

Once the purpose of the exercise is determined, decisions have to be made on the sample surveyed. Should it be class members only; other classes in the school; teachers, parents, neighbours? Data collection has to be organised. Is this best done by questionnaire, or is a log/diary a more suitable approach? If the pupils are involved in the design of a questionnaire, then they become involved in an exercise which encourages ordered thinking and logical problem solving. The exercise might also involve oral interviewing skills.

The survey will probably take some time to complete, and provided sufficient time is allowed for discussing its design and setting it up, the data collection can be a continuous activity spanning perhaps a week or a fortnight, and other activities can be undertaken in class while this is going on.

Unit 3: The History of Television and How It Works

The units of work that can be most profitably undertaken pending completion of the survey are units that will familiarise pupils to some extent with the mechanics and development of television. The work will thus have both a scientific and historical perspective.

The depth to which any of the historical or technical aspects of television are studied is a matter for the teacher's judgement, and may depend upon the resources available to the school. The library service is a useful source of material in most areas. Many School Library Services will provide kits of book material on particular topics for teacher and pupils, and it should be possible to involve pupils, as a class, in groups, or individually, in exploring historical and developmental aspects of television. Topics such as the life of John Logie Baird, or Crystal Palace can be explored, or pupils can concentrate on more technical aspects such as the principles underlying the first developments in television employing mechanically operated optical discs, compared with subsequent electronic developments. Museums may be a very interesting and useful resource that should not be neglected in this area. Again, it should be stressed that the level at which these aspects are studied will not be very profound, and will be largely determined by the ability of the pupils in the class.

However, the pupils should have some notion at least of the principles underlying the transmission of television pictures. They should understand that the picture they watch on a screen was first of all recorded by a camera, that the various parts of the image are broken down and converted into a series of electrical signals which are sent out in wave form from a transmitter, and that the signal is received by an aerial

and converted back again into a visual image by the instrumentation in the television set.

The principles of this can be very easily illustrated by quite a simple exercise. If the pupils are given, or asked to collect coloured photographs or pictures from magazines, they can be asked to cut them horizontally into one inch strips, and to number each strip in sequence. Examination of any one strip will reveal only a patterning of light and dark colour, and can illustrate the principle of the composition of the television picture (dots or segments with varying light/colour intensity). The encoding and transmission of the picture is simulated by the numbering of the strips, mixing them up and passing them on to another pupil, who then has to decode the signal (sort out the strips) and reassemble the original picture.

This particular unit of work should be seen as one which allows pupils and teacher to explore background aspects of television which the teacher feels would be most profitable, given his/her particular class and situation.

Unit 4: Display of Survey Results.

This unit commences as soon as data collection for the survey is complete. The data has to be collated, and so there is a chance for practice in basic number work. However, data on viewing habits, or most/least popular programmes is very suitable for colourful and imaginative graphic display, in charts, graphs, histograms etc. Thus presented, the displayed material forms the basis for further discussion.

Unit 5: Writing of Story Outlines

From discussion of the results of the survey it should be possible to lead pupils to consider the elements which attract them to their favourite programmes. The most common phrase in such discussions will probably be "I liked the bit where . . .". In other words, for many pupils, favourite programmes are seen as a series of highlights which capture their attention. The notion of a television programme being made up of a series of bits, units or scenes, will be a relatively easy one to develop. The idea that all these bits, or units are unified and linked together by a story-line or theme is much harder to get across, but an examination of particular programmes should serve to show that the bits of a programme they remember are held together and unified by the story-line.

In this exercise therefore, pupils are asked to concentrate on story-lines, rather than the details of incidents. They are asked to imagine they have been requested to plan a series for Children's Television, and are given the task of producing story outlines for the programmes. The work can be carried out by groups and individuals. Each small group can discuss and decide on the structure of the series, and individuals can then write the outlines of the programme units.

The exercise is a creative one but discipline is imposed to the extent that broad outline is encouraged, and minor detail discouraged at this stage. Thus the work done previously in resumé writing is consolidated and extended.

Unit 6: Presenting Programmes

The story outlines produced in Unit 5 can be used as the basis of this work. Pupils are asked to prepare a story for presentation to the class. A small group might choose the best of the story outlines to work on. They can be asked to fill out the details of the story, and read the completed work to the class, perhaps by illustrating parts of the story visually by means of previously prepared wall drawings, or overhead projector transparencies. They may also be encouraged to dramatise parts of the story, the narrator holding the dramatised sections together.

This again is creative activity, but involves pupils in determining roles for all members of each group, according to the varying talents possessed by individuals. They must also be prepared to subject their work to criticism by the class, and therefore be prepared to have reasons for the choices they make.

Unit 7: Slide Tape Presentation

A useful climax for the project might be a Slide-Tape presentation. This can be built around the project itself, so that the presentation is a structured account of the work of the project. The teacher needs to plan this in advance so that the relevant photographs are taken at the appropriate times or places.

Alternatively, a separate topic altogether would be chosen, and a slide-tape production undertaken. Both approaches have the advantage that many of the principles of television production can be explored without using equipment that is complicated or difficult to obtain. The processes in production of a slide-tape programme involve the structured combination of visual and sound material, and these decisions and processes are similar in kind to those involved in television production. Pupils are involved in decisions affecting choice and rejection of material. They are involved in structuring and organising the material so that its progression is logical and its content relevant. They are involved in making decisions concerning the appropriate match between visual and aural stimuli.

Such an end-product would form a valuable base for the course to be undertaken in Primary 7.

Television Studies in Primary 7

As stated earlier, the Primary 7 approach assumes that work in Television Studies has been undertaken previously in Primary 6. With this as a base, television can be examined in a much more direct way in Primary 7.

Is is assumed that the teacher will choose a number of aspects of television in Primary 7 and explore them in some detail. Two aspects that suggest themselves are 'Television as a social influence' and 'Television Production'. The following sections simply lay out broad suggestions on how a teacher might tackle these areas. Each individual teacher must decide whether these suggested areas and methods of approach suit the context of his or her own situation, or whether other aspects and other approaches are more appropriate for the particular group of Primary 7 pupils in his or her class.

1 Television as a Social Influence

The main purpose in examining this aspect of television is to encourage pupils to consider the ways in which television affects them directly, and to encourage them to approach the medium in a critical and discerning way. Much of the initial work will therefore consist of discussion and debate in order to establish the particular ways in which television influences their language, play and attitudes.

Words, phrases and expressions which figure in their conversations with each other, can very often be traced back to particular programmes or series they have watched. Their games will undoubtedly include imitation of characters from television programmes (e.g. The Hulk), and the sorts of toys they ask their parents for at Christmas time will be determined, to a large extent, by what they are exposed to in television advertising.

When such influences have been identified, it is then possible to embark on exercises which will explore and develop such areas. For example, once it has been established that advertisements can influence pupils in their choice of toys, the area of television advertising can be explored more fully. This may involve data collection and surveys similar to those carried out in the Primary 6 programme. It may involve analysis of particular advertisements, examination of the techniques used by the advertisers and of the elements within the advertisement that contribute to its persuasive powers. It may involve creative work—the production of posters advertising products, for example, or the scripting of a television advertisement.

The classroom work, therefore, does not need to be very different from that carried out in the Primary 6 project. The function of each exercise, however, should be to develop an awareness, in the minds of pupils, that many of the things they watch on television can influence their behaviour or attitude in some way. As this awareness is developed, it is possible to lead them towards the idea that messages are not always overtly expressed, but are very often engineered by the particular combination of selected images and sounds. In other words, the aim of the study is to introduce to pupils in Primary 7 basic notions fundamental to Media Education. Even if the principles are only introduced at a very superficial level, a foundation is laid for further development in the Secondary School.

2 Television Production

Most pupils will have absolutely no idea of the complex structures, personnel and organisation that lie behind any particular scene they view in a Television programme. The purpose of concentrating on television production in Primary 7 is simply to illustrate the fact that the production of a television programme involves many people, much preparation and organised team work, even for the production of what seem relatively simple scenes on television.

Information on the mechanics of production and the function of the various personnel involved can be gleaned from books, but the complexity of production can only be brought home if the problems are experienced in a real situation, or at the very least, simulated.

One way in which pupils can gain some insight into this is by a visit to a Television Studio. Closed circuit television studios are obviously most suitable, and sometimes approaches made through the Local Authority, or a College of Education, can be fruitful and a teacher may be able to make some arrangement for a visit. However, since such visits interfere with valuable studio time and make demands on expensive staff time, it is not realistic to suggest that this will be a possibility for many schools.

An alternative method of providing real production experience is by borrowing or hiring a portable television camera and video tape recorder. Some Teacher's Resource Centres are able to provide such portable units on free loan to schools. They can also be hired from bodies such as SCET.

If this sort of equipment is available, then pupils can be involved in actual production. Such an exercise involves careful scripting and extensive preparation by teacher and pupils, if the time spent with the equipment is to be used effectively, and not to be taken up with sorting out a whole variety of production problems. However, even if a first

venture is a disaster, the experience is still useful for both teacher and pupils, and the problems experienced will provide a recipe for further work and preparation before a second venture is attempted.

If neither of these two approaches is possible, then a production exercise can be simulated in class. This involves the creation of a mock studio in the classroom and good imaginative drama can spring from the exercise, both in the creation of the dramatic episodes to be 'filmed' and in the playing of roles of camera-men, directors, floor managers, wardrobe managers, etc. Such an exercise has obvious constraints, but it should still be possible, provided children are encouraged to give vent to their imagination and set their own standards, to structure a simulation which will fruitfully explore some of the problems of Television production.

THE SECONDARY SCHOOL: FIRST AND SECOND YEARS

Paper Two: Suggested Programme for Television Studies within the English Syllabus in SI and SII

John Hurst, Principal Teacher of English, Kirkcaldy High School

1 Introduction

Aim

This paper attempts to show how Television Studies in SI and SII might be made part of the English timetable.

Objectives

By leading the pupils from a study of printed material through the creation of an episode from a radio serialisation or a documentary for radio (both tape-recorded) to the scripting of an episode or documentary for television production, this course should enable the pupils to become acquainted with the techniques and problems associated with such productions. In addition, by working on the project, they should be able to establish a critical awareness of the standards involved. The use of videotape and film will enable them to apply their own standards to programmes which they see, and also help them to improve on their own work. The method is to enable the pupils to discover standards rather than be taught them.

Some Basic Considerations

To make Television Studies part of the English timetable, extra time (preferably 1 double period per week) would have to be found, ensuring that it was spent with the regular English teachers of the class.

The course proposed below has recognised that there are homes which do not have television, and that it is very difficult to persuade a whole class to watch television at home and take notes.

General Features of the Course

a) The discovery method is used as much as possible so that the project is apparently made up as much of the ideas of the pupils as of those of the teacher. This means a considerable amount of group activity, which has the added advantage that if the class is split into five to seven groups, the work can proceed on several fronts simultaneously.

b) The idea is to progress naturally from book/printed material to audio, and from audio to visual, so that there is a gradual extension of range rather than presentation of television as something that has to be "studied".

c) The basic equipment is kept as simple as possible so that the majority of secondary schools can operate the course.

d) It is desirable to keep a fairly limited objective—i.e., an episode of a story, or a documentary—rather than range over the whole spectrum of television. At SI and SII stage the assessment of quality is difficult enough for the pupils without looking for political/moral innuendo and reading between the lines.

Equipment

Video player, tape-recorder and tape, microphone, sound effects tapes, 16mm film projector, 35mm still camera and film, slide projector.

Visual Materials

A video recording of *ONE* episode from a television serialisation of a children's book. Recent examples include: *The Hill of the Red Fox, Eagle of the Ninth, A Pair of Jesus Boots, Run for Your Life, Treasure Island*[1].

Video recording of a *Scene* (BBC Television) Documentary, suitable for pupils to work on themselves.

Video recording of *Looking at Documentary* with James Cameron—the first unit.

British Transport Commission film *Terminus* (a day in the life of Waterloo Station).

Documentary film made on the school district if there is one.

Print Material

The usual prose, poetry, drama and picture anthologies found in Secondary English Departments.

The Penguin list includes: Junior Voices; Voices—the First Book; Story—the First Book; Penguin English Project (Stages One and Two); Connexions.

Local Newspapers, Local Guides

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[1] *The present copyright law makes it virtually impossible for these to be obtained, but if the recommendations of the Bullock report are to be heeded then some arrangement will have to be made to enable schools to use full-length productions made for television, or, as in this case, episodes from them. It is hoped that future copyright arrangements will facilitate this. (See Appendix on Copyright).*

2 The Course

The overall framework is as follows:

SI

STORY ADAPTATION

Term 1

Read story. Choice depends on what video is available. Discuss characters, plot, setting. (This will probably not take 2 periods per week. The residue could be bonus to English time allocation).

Term 2

Divide into episodes. Select episodes. Create radio version—as fully fledged as is possible, given pupils' ability and material available.

Term 3

Create Television script from radio script. Use video for comparison/criticism/techniques/review.

SII

DOCUMENTARY

Term 1

Look at printed, verbal, musical ways of presenting factual material, creating impression—townscape, landscape, industry, people, etc.

Term 2

Create radio documentary—local area, possibly an impression of the school (assembly, playground, interviews, lessons, jokes, etc).

Term 3

Discuss technique involved in documentary. Script Documentary. Use video/film as introduction and in its own right.

Story Adaptation is chosen for SI and Documentary for SII because it is felt that the latter requires more sophistication, since the material has to be sought out before it can be turned into a programme—there is one more stage involved than in the adaptation of a story. The creation of an episode is basically a conversion from one medium to another: making a documentary is the creation of something in a specific medium. An episode is selected because it is relatively brief, and is peculiar to television rather than to the cinema. In both Story Adaptation and Documentary, the amount of sophistication can be matched to the ability of the pupils working on them.

The kind of work involved in Terms 1 and 2 is well within the competence of English teachers, many of whom are carrying it out already. Since this is so, no attempt is made at any detailed recommendation for this part of the course, but, instead, details are given as to how the third term's work might be tackled as this is the element which has the greatest bearing upon television.

SI: Story Adaptation

a *Preparatory Work* (story read, episode selected, divided into scenes, scripted, recording made—all completed in Terms 1 and 2).
Listen to radio play—discuss qualities.
Revise, or introduce basic visual techniques, (This may have been covered in Primary 6/7).
Discuss essential differences between audio and visual material.

b *What is involved in Production?* (This will give points of reference for later discussions on quality).

i) General discussion.

ii) Group work with checklist as pupils prepare their own scene.
Checklist to contain items such as:
Budget—SI pupils will only be able to deal with extremes—lavish/cheap.
Cast—who plays what (size, age, appearance)? How many? Extras? Crowds? Effects, if any?
Locations
Music
Period
Sets
Time of Day
Techniques (from Primary 6–7 if already covered there).

c *Collection of Scenes—discussion of links.*
All scenes to be printed so that each pupil has the complete episode. Read/talk through episode.

d i) *Watch video recording of episode*—purely for pleasure and initial reaction.

ii) *Watch episode with worksheet* which uses questions to point pupils towards

a) General appraisal (comparing with their own production, picking out similarities, differences, strengths, weaknesses).

b) Specific aspects (based on discussion of b above). For technical discussion, specific examples to be isolated by the teacher, run, and re-run. Cast—casting and acting, suitability and skill.

e i) *Feed back to their own script:* do they wish to make any alterations in the light of the video episode?

ii) *Feed back to the original novel*—compare and contrast.

f *Watch episode again*—write a critique of some kind, using guidelines given: pupils will already have had experience of writing book reviews. A suggested format would be:

i) a brief account of what happens
ii) a brief note of the settings
iii) the actors and their parts
iv) a brief technical note
v) an assessment of the overall quality

As watching the episode is likely to take the whole of a week's allocation of time, the advantage of running the course as part of the English timetable can be seen.

SII: Documentary

a *Preparatory Work* (discussion of various types of primary/secondary material, creation of a radio documentary—all completed in Terms 1 and 2).
Listen to radio documentary, discuss qualities.
Revise basic visual techniques.
Watch documentary (if possible, *"Looking at Documentary"* part one—with James Cameron, as this shows two different views of the same district of London shot on the same day).

b *Discuss General Assignment*—a collage of locality/town:

i) Aspects to be considered (pupils decide on topic(s) for their own group)–amenities, education, heritage, history, industry, local customs, personalities past and present, sport, etc. (let pupils suggest).

ii) Special points to discuss:
attitudes, budget, purpose, theme, music, continuity, techniques, balance. For example, the following could be discussed here: How would the production be affected if the budget were cut drastically? Or if a different sponsor took over? Or if there were a change of director? Or if the documentary could only be shot outside? A discussion of techniques would reinforce the revision made under a, above, and also guide the pupils to select the appropriate technique.

c *Pupils work on the "aspect(s)" they have chosen with suitable documentation.*
(It goes without saying that most of this will have to be collected by the teacher beforehand and made available when necessary—possibly the hardest part of the job). Discuss with the class the possibilities and prepare a checklist such as:
Still pictures/moving pictures, indoors/outdoors, close-up/distant/zoom, angle, weather, location, time of day, interview.

d *Discuss each "aspect" produced with the teacher.*
Copies printed.
Then the group/class work on three or more completed "aspects" until overall order is decided. Links suggested. Talk through total production.

e *Watch Documentary*—which should be relevant to the pupils' own work if possible possibly material from BBC television *"SCENE"* series: there may be a local documentary, or a really good example (BTC Film *"Terminus"*) would do here).
Discuss:

i) overall appreciation
ii) specific aspects (5 minutes' worth—or isolate specific techniques)
iii) the video/film documentary in the light of their own production
iv) their own production in the light of the video/film production.

It is obvious that this scheme for SII makes far greater demands on the pupils than that for SI. It has the advantage of being very flexible, and can be as simple or sophisticated, detailed or brief as the class can manage. It might be preferable to take one and a half terms on this part of the course, and telescope the other two sections into one and a half terms. As long as the pupils gain some insight into what is involved in discovering, adapting, assessing, selecting and polishing material for a documentary, in addition to the work they have already done in SI, then a good foundation for work in SIII—SIV will have been laid.

Paper Three: Television Studies and Modern Studies in SI and SII

Kenneth Mottram; Assistant Principal Teacher of Modern Studies/Economics, Kirkcaldy High School

1 Introduction

Modern Studies has been defined as *"a multi-disciplinary study of contemporary society"* focusing on *"social, economic and political issues, of concern to individuals and groups at local, national and international levels*[1].

As a result, through the study of contemporary society and contemporary issues, the subject aims:

a) *"to develop knowledge and understanding of contemporary society, its changing nature, its insitutions and the influences acting upon them;*

b) *to develop the practical and intellectual skills necessary for the study and intelligent discussion of contemporary issues;*

c) *to encourage the formation of considered attitudes of an intellectual, humanitarian, social and political nature; and thus contribute to the student's preparation for full and active membership of society*[1].

Although to some extent these aims seem rather pious and even utopian in their outlook, Modern Studies does, at least at the Ordinary Grade, attempt to meet such criteria. Within the Ordinary and Higher syllabus, Media Studies occupies certain key sections especially with regard to the influences on the reporting of news. Television Studies, therefore, in SI and SII would help to prepare pupils for later courses in Modern Studies as well as enabling them to have a knowledge, understanding and analysis of the methods used in communicating information in our society and other societies.

With the advent of the microprocessor revolution and the increased leisure time which this will inevitably bring, whether teachers like it or not, more and more children as well as adults, will turn to television as a means of satisfying their increased leisure.

Despite the fact that television is now the dominant medium of communication in our society there will still, no doubt, be many educationalists who will frown on the idea of teaching Television Studies in schools. It seems doubtful whether Television Studies in its own right will ever be offered as an elective subject, even assuming that the Munn Report[2] is implemented. There could, however, be an integrated approach to Television studies involving, for example, Modern Studies and English. This would involve considerable work in preparing a course which would span two academic years and cover purely Television Studies.

The scheme of work set out below assumes that the teaching is conducted within the Modern Studies Department. The suggested syllabus can be used over either one or two years, depending upon how much content is included, the teacher's tastes and abilities and, probably most important, the pupils' reactions. As soon as the word "syllabus" is used it tends to conjure up in teachers' minds examinations, or "I must get through the work set", and these are attitudes which are not desirable in a SI/II Television Studies course. Yet without some framework to the courses there is a danger that the teacher may follow whatever immediately interests himself or the class, and end up with imbalance within his programme. The scheme of work attempts to cater for the differing ranges of ability which exist in the SI, SII common course. No time limits are given, this being left to the individual teacher to decide, in relation to the importance attached to Television Studies within an SI, SII Modern Studies course. Examples of worksheets/factsheets designed to support the scheme of work, are provided. These are designed to explore the relationship between television and the other media.

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[1] *"The Social Subjects in Secondary Schools". (Curriculum Paper 15 HMSO 1976).*

[2] *"The Structure of the Curriculum in the Third and Fourth years of the Secondary School" HMSO 1977.*

SCHEME OF WORK—

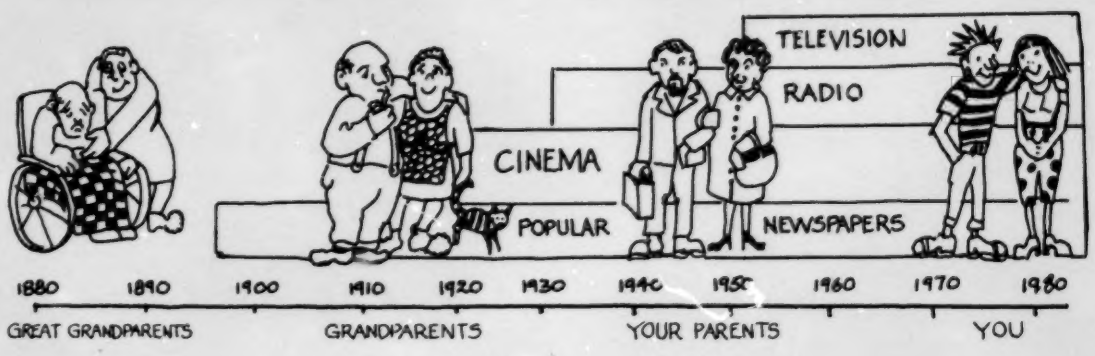
This outline scheme of work is based on an allocation of one period per week.

1 **Why Communicate?**

The idea of the mass media: the impact of television, radio, cinema and newspapers. The development of the 'news'. The history of the BBC. Types of programmes. Popular radio. The change caused by ITV. Why a choice of programmes? Competition with radio.

THE MASS MEDIA

WORKSHEET 1



INTRODUCTION

You are the first generation to have been subjected for all its life to the effects of the mass media - i.e. to television, radio, cinema and newspapers.

1. Study the diagram above and complete the sentences.

A. In the 1880's our _____ were unaffected by any form of the mass media

B. Our grand-parents in 1900 would be able to enjoy the new _____. By the 1920's the first films were being watched at the _____.

C. Our parents in the 1930's enjoyed the new "talkies" at the cinema but also were able to listen to the _____.

D. Only in the 19__'s did _____ become really popular and people today in the 1970's enjoy all four types of _____.

WORKSHEET 1 (continued)

2. Copy the following information into your jotters.

"If you had lived five hundred years ago, all your news of the outside world would have come by word of mouth, from wandering pilgrims or pedlars. It was usually "tenth hand" and would take weeks or months to reach you. News from abroad would take perhaps years."

1. What is meant in the passage by the phrase "10th hand"?
2. What does this cartoon suggest often happened to news?

3. Now read the paragraph below and answer the questions which follow.

"Even 150 years ago, things were only a little better. News travelled a little faster. Roads were better and some newspapers, although very expensive, (30 - 40p by today's standards) were available. Papers often took days to arrive and the news they contained was old. In 1820 there was one newspaper to every 120 people (roughly) and no radio, cinema, or television of course. Today there is one daily paper for every 4 people, radio can be heard 24 hours a day and there are at least 10 hours a day of television. Every large town has a library and at least one cinema. There are over 20 million television sets in Britain alone."

1. What two things 150 years ago enabled more people to hear of news and events more quickly?
2. Why would only the wealthy people read newspapers?
3. What information in the passage shows us that more newspapers are read today than in 1820?
4. How many televisions are there in Britain today?

THE GROWTH OF BROADCASTING WORKSHEET 2

The diagram 1 illustrates the B.B.C. attitude - "We know what is best for you and you have no choice."

Use the word-list to fill in the blanks - popular - radio - television - London - stern - 1954 - comedy - B.B.C. - 1946 - classical.

From 1922 to _____, the only broadcasting authority in Britain was the _____. It was felt that _____ should be used to educate and uplift the public. As a result much of the broadcasting was serious, with _____ music, talks and discussions. There was only a little _____ music and _____. When _____ started in 1937-39 for the _____ area and in _____ for the general public, it adopted the same _____ attitude to its viewers.

Study diagrams 2 and 3 and the passages opposite. Answer the questions that follow.

2. In 1955 when I.T.V. began, the public were less willing to accept B.B.C. - type programmes. To win over viewers, I.T.V. gave them what they felt the viewers wanted:- comedy - quizzes - westerns - crime - pop shows. The policy was very successful and by the early 1960's, I.T.V. was watched by 60% - 70% of all viewers.

3. Although the B.B.C. did not depend on the number of viewers, it felt it had to win back viewers. The I.T.A. began to tighten up its control on what could be broadcast. At the same time B.B.C. 2 came on the air so there could be time for more serious programmes while B.B.C. 1 began to compete with I.T.V. for popular taste. B.B.C. began to draw back some viewers. B.B.C. colour in 1967 brought more back (I.T.V. colour began in 1970). Today the viewing audiences seem about equal.

WORKSHEET 2 (continued)

1. Why did I.T.V. become more popular than B.B.C. in the 1960's?
2. How many people were watching I.T.V. in the 196[illegible]s?
3. Why was B.B.C. 2 started?
4. When did colour television first start?
5. What types of programme did B.B.C. 1 show to win back viewers?
6. Which broadcasting authority is the most popular today?
   Conduct a class survey to see which is the most popular.

RADIO

Sound radio declined through the 1950's and early 1960's as T.V. soared in popularity, but in recent years it has staged a big comeback. This is partly due to the invention of the transistor which enables sets to be made small and cheap, partly due to the popularity of car radios, partly due to the changes in programmes and because people realised television prevented them from doing anything else. Radio offers entertainment while one is working, resting or travelling. The B.B.C. now caters for all tastes and local radio under the I.B.A. gives an even wider choice.

Answer the following questions.

1. What 4 reasions are given in the passage to explain the recent recovery of radio?
2. Explain the appeal and advantages that radio has over television from studying the 4 diagrams.
3. How many B.B.C. radio channels are there?
4. Name TWO of the new local radio stations in SCOTLAND.

2 Why Watch?

Opinions on the media: It is 'good' or 'bad'? What is discussed on television—freedom of choice. Comparison with other countries especially the Soviet Union and the USA. Attitudes formed or reinforced by watching television. Is television biased? Do programmes reflect Government views? What restrictions are there on programmes? How programmes are constructed in relation to other media. The sort of people programmes are aimed at—why this varies from programme to programme.

THE MEDIA : GOOD OR BAD? WORKSHEET 3

Below are a number of statements concerning the media made by various people who think the mass media is good or bad. There are also a number of cartoons to illustrate these arguments though in no special order.

Divide your page into two and put two separate headings "GOOD" and "BAD" and sort out the following statements.

(1) "Television and radio are just drugs. People will watch anything and everything whether they find it interesting or not."

(2) "Television is stimulating - it encourages people to discuss programmes seriously instead of talking about the weather."

(3) "Through television you get all sides of the question being discussed whether it's politics, religion or trade unions. You are allowed to make up your own minds."

(4) "If people see violence on the television or read about it, a bad example is set which many people follow. No wonder crime is soaring."

(5) "Television and radio have stifled conversation. We no longer know what to do or say without the media."

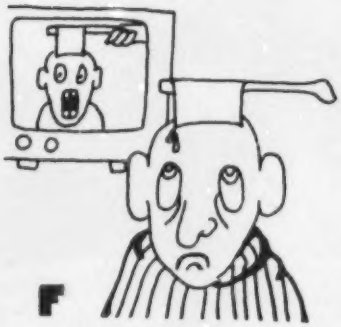
(6) "All the media are biased. You only read, hear, or see the things you want to. The information is loaded and you could get brainwashed."

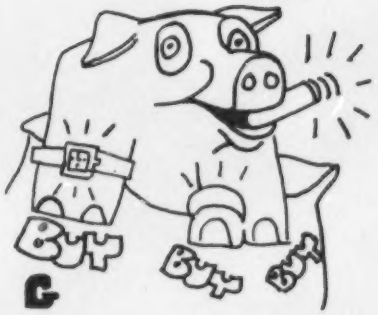
(7) "Television has opened new worlds to ordinary people who will never see the wonders of the world - its history - its animals - etc."

(8) "The violence on television is a good safety-valve and stops people from fighting. People release their violent tensions through programmes and characters."

(9) "You get good advice on the television concerning goods - You find what is new, good value, and it compares products."

(10) "Television shows flashy, expensive goods and it advertises anything to get profits. It's a big con trick."





The top column shows the numbers of the 10 statements.

1	2	3	4	5	6	7	8	9	10
B									

In the column above put the appropriate letters for the correct cartoon -
(Number 1 has been done for you).

3 Why Pay?

The cost of producing different types of programmes? The relative costs of doing work in a studio to that of filming 'on location'. Typical layout and number of people involved in constructing one programme in a serial. Where does the money come from to pay for this?

The financial differences between the BBC and the independent companies? How this might affect the programmes. How many 'repeats' are shown in a given time period? Why? *The role of advertising as it appears on television.* Types of advertisements. Are they 'good' or 'bad'? How to advertise. The protection of the public from advertisements. Comparison with American television—the time spent on advertisements in relation to the content of the programme. "Trick" advertising and who 'pays' for these.

WHO PAYS WORKSHEET 4

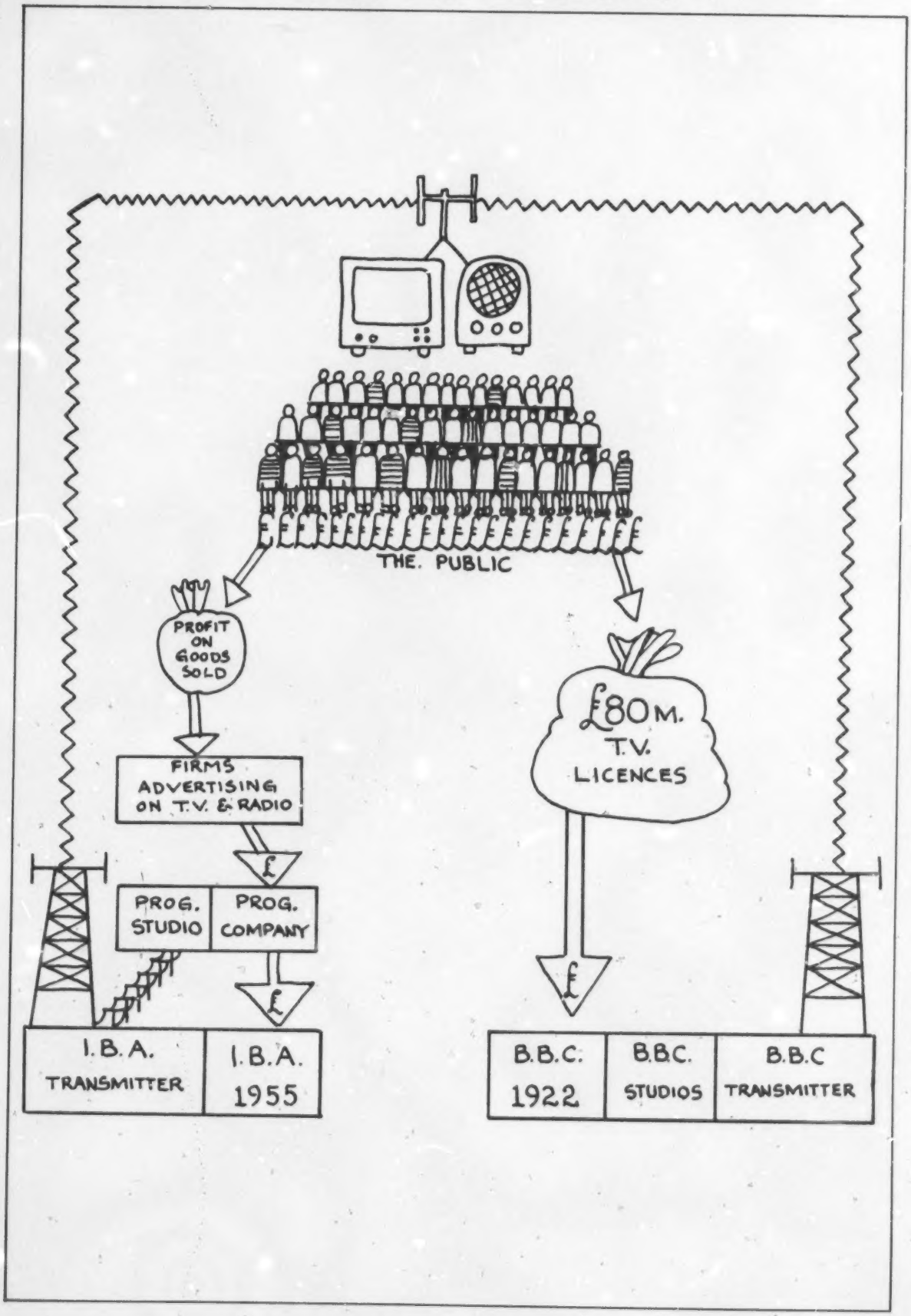
1. Fill in the blanks in the following passage by examining the diagram that follows. Copy this diagram into you jott-t.

Broadcasting in Britain - both _____ and _____ is controlled by two committees, the British Broadcasting Coroporation, (____) and the Independent Broadcasting Authority (____). These were set up by Parliament but are independent of the Government.
The B.B.C. was set up in _____
and the I.B.A. was set up in _____.
The _____ pays for both kinds of broadcasting. They pay the B.B.C. by buying a _____ (about £_____ million a year is raised in this way)
The I.B.A. makes its money by _____ goods. The firms pay the I.B.A. but we pay the companies who add this cost to the price of their goods. Although paying only a fraction of a penny extra for a bar of chocolate, tin of beans or bottle of beer may seem better than paying - £_____ for a coloured licence and £_____ for a black and white licence it soon mounts up.

With its money the B.B.C. builds _____ and _____ and employs thousands of engineers, producers, camera-men, writers, musicians and actors to make and send programmes. The I.B.A. builds transmitters but does not make programmes of its own. These are done by _____ _____ _____

2. Unravel the following letters to find three programme companies.

A A A G R D N / M A T H E S / E Y N T S E T E


THE. PUBLIC
PROFIT ON GOODS SOLD
£80M. T.V. LICENCES
FIRMS ADVERTISING ON T.V. & RADIO
£
£
£
PROG. STUDIO
PROG. COMPANY
I.B.A. TRANSMITTER
I.B.A. 1955
B.B.C. 1922
B.B.C. STUDIOS
B.B.C TRANSMITTER

4 Satisfaction?

Is television all it is meant to be? Relationship of television to radio. The advantages/disadvantages of each. Choice of programmes between the media—use of the imagination/visual effects/music. The relationship to the cinema. Why the cinema has declined. The response of the film makers to the challenge of television—T.V. films.

THE CINEMA/RADIO v TELEVISION WORKSHEET 5

A. RADIO

At first it was thought that television had all the advantages over radio, since it provided sound and moving pictures. It is not just a simple question of one being better than the other. Both had their strengths and weaknesses in the field of entertainment.

Read the Following Statements

A. Radio has nothing to distract the listener from the main programme. He can close his eyes and relax and become completely absorbed in the programme.

B. T.V., because it is visual can make some things easier to understand - e.g. describing what a plant looks like.

C. You can work with the radio on as background music and it can help the housewife in her daily routine of housework.

D. T.V. pictures can distract the viewer's attention from the real content of a talk or music.

E. T.V. tends to keep the family together. Father does not go to the pub and teenagers stay at home to see their favourite programmes.

F. You have more choice on radio - with 4 B.B.C. radio stations, commercial and foreign stations all giving music and talks.

G. You are not stuck in one spot with radio. You can listen to a transistor radio.

H. As there is no scenery in radio you must concentrate to keep up with the programme - e.g. "the rocket flashed into outer space."

I. Because T.V. has pictures you have to keep your eyes on it, which means you can do little else.

J. Radio has to explain in words things which are sometimes technical so you do not understand. It needs much more skill to explain on radio than on T.V.

K. Because T.V. is visual you have a wider range of programmes - dancing and many sports are poor in comparison on radio, while things such as cartoons are impossible.

L. T.V. tells you immediately when and where the action is taking place - e.g. you would not waste time saying - "As the sun rose, the two sharks circled the desert island on which stood two palm trees."

(1) TAKE TWO BLANK PAGES AND PUT THE FOLLOWING HEADINGS ON THEM - HAVING DIVIDED EACH PAGE INTO TWO DOWN THE MIDDLE.

Page 1 - The advantages of television	The disadvantages of television
Page 2 - The advantages of radio	The disadvantages of radio.

(2) Now put the statements on the previous page in the correct column - with the correct cartoon which you can cut up from the sheet and stick in your jotter.

THE CINEMA/RADIO v TELEVISION

WORKSHEET 5 (continued)

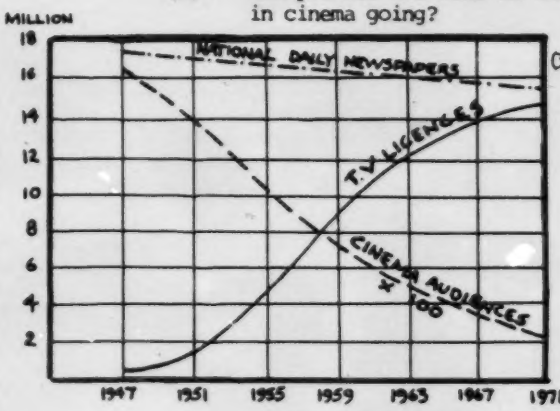
B. CINEMA

In 1947 the average person over nine made 40 visits to the cinema a year - once every 9 days.

In 1971 the average was only 5 visits - once every 73 days.

(1) Copy the above information into your jotter.

(2) Can you see one clue in the cartoons which might explain the decline in cinema going?



(3) Study the graph opposite and answer the following questions.

(a) When was the cinema most popular?

(b) What numbers attended the cinema?

(c) What is the lowest number to attend?

(d) Which of the media here is the most popular?

(e) Complete the following short paragraph filling in the blanks.

The television in 1947 was watched by less than _____ but this figure _____ rapidly until in 1971 about _____ million people had televisions. National newspapers have _____ slightly in popularity but almost _____ million papers are still read daily.

(4) List 3 reasons why the cinema seems to have suffered most over the last 25 years.

5 **The Effects**

Programme influence (e.g., violence on television). Select favourite programme from BBC and/or ITV. (Difference between "male" and "female" programmes). What makes it a 'favourite programme'? How many violent programmes are there per day, per week? Graphs of these trends—when shown? What influence does this have? (The Penguin Connexions "Violence" is good for this). Possible effects on society. Should censorship be adopted?

The same sort of ideas could be adopted in other areas of television influence including Comedy; Sport; Documentaries and News Presentation.

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3 Conclusion

This is by no means an exhaustive selection of the material which could be used in Television Studies. It must be borne in mind, however, that the subject as part of Media Studies is at present only a small part of a large Modern Studies course. However there is no doubt that the subject lends itself easily to visual presentation and is something with which the pupils can easily identify, and therefore should be developed. It remains to be seen whether or not Modern Studies in SI and SII will be adopted on a wider scale, and whether the opportunity to pursue Television Studies in this area of the Curriculum will be afforded.

THE SECONDARY SCHOOL: THIRD AND FOURTH YEARS

The following papers, 4, 5 and 6 have been prepared by Mrs. Elizabeth Liddell, Teacher of English at Fort Augustus Secondary School. The papers examine various approaches that might be taken in the study of television during the third or fourth years in the secondary school.

Paper 4 represents an approach which takes PRODUCTION OF PROGRAMMES *as its central element.*

Paper 5 explores strategies which can be adopted when the teacher is interested in ANALYSIS OF PROGRAMMES.

Paper 6 examines the central issues related to pupil's DISCRIMINATION IN VIEWING.

These papers are intended as discussion documents for ideas relating to just three elements of a full 'O' grade course in Television Studies. They are meant to represent in a small way the wealth and potential of material available for the construction of such a course: they do not pretend to do full justice to the possible scope of either the few elements they discuss or the full course itself. No mention has been made within the papers of other potential or essential elements such a course might contain: the history, structure and financing of the television industry, for example, which might form further areas of fruitful study.

However, it is hoped that these three papers can be used as starting points or structures for smaller courses taught under the aegis of existing departments. The English 'O' Grade syllabus offers obvious opportunity for developing, say, an integrated fourth-year programme of such short courses which could be used with great effect in the Reading section of Paper 1, where an examination question already exists which refers to an awareness of a television element in pupils' education.

Paper Four: The Production of Programmes

Elizabeth Liddell

Introduction

A course dealing with programme production requires considerable information transfer from teacher to pupil, with printed sheets and notetaking as a basis for a simulation exercise or 'game' highlighting the various pressures which shape the end product we see on the screen.

The course could be built around the progress of a programme from inception to broadcast, or around the various jobs involved, such as actor and director. This would terminate in a simulation exercise for pupils.

There is no simple overall pattern of production across programme categories; conditions vary, therefore we need to include at least two contrasting examples such as news and drama, or documentary and film. The examples below relate to Drama and News but similar schemes could be worked out for other categories. These examples give the content considered essential for such a course. The individual teacher will devise the most appropriate method of covering this content.

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1. A DRAMA SERIES

A. Course Content

1 Resources

'How A Programme Is Made' from *Thinking About Television:* (Gabriel)
Chapters 2–5 from *Television* (Swinson)
Making A Television Play (Taylor)
The Making Of 'Star Trek' (Whitefield et.al.)
'Mogul': The Making of A Myth (Elliot)
'Z Cars' (Marland)
'Hazell': The Making Of A Television Series (Alvarado & Buscombe)
(see section 3a of bibliography for details of these texts).

2 From Inception to Broadcast

a) Possible sources of the original idea
b) Persuading Head of Programming to agree to idea
c) Negotiating writer(s) and contract(s)
d) First draft to producer and script-editor (and revisions!)
e) Casting
f) Wardrobe, sets, technical crew
g) Scripts distributed to everybody involved
h) Rehearsals (2–3 weeks before shooting begins)
i) Film/video inserts
j) Complete run-through for camera crew (towards the end of rehearsals)
k) Sets constructed and lit
l) Recording begins

3 The Various Jobs

a) THE PRODUCER

Overall coordinator responsible to the management—allocated the budget—has perhaps several directors under him.

b) THE DIRECTOR

Not administrative—more artistic and technical—must be technically knowledgeable, to know what is possible, what he wants, in terms of sound and vision, and how to get it. Must be artistically and dramatically knowledgeable, know what visual effects he wants and how to get them, know what characterisation he wants and how to get the best out of his actors. Works closely with the actors, developing dialogue, movement and characterisation—he must produce a 'camer-script', which contains not only dialogue and stage instructions but also which camera is to cover the shot, which sound-boom or mike to use, where the inserts go, and any other audio-visual effects. An hour-long drama episode uses four cameras and between two and four hundred 'shots' (the action between two cuts) so the job demands a great deal of planning. He has greater flexibility than a stage director: the angle and the pattern of shots can be varied as it is not a static medium with auditorium and stage; he must decide the right balance and the right psychological moment to cut/close-up/fade-out, etc. he is linked to *all* the production team by earphones or walkie-talkie.

c) THE PRODUCTION ASSISTANT

Makes all the arrangements for filming, travelling, etc. Records decisions taken and expenses incurred. Types out the camera-script, camera-cards. Calls the shots, and times them with a stop-watch.

d) THE WRITER

He might initiate the idea, or be told in fair detail what lines to work along. He has to be aware of technical limitations/scope of the medium—has to write with 'shots' in mind. His script is only the beginning, not the end of a process. He is limited to spoken language to convey his meanings, as is a playwright. Language must be natural and immediate, often colloquial. He *never* has the final word, and the production may vary considerably from his conception of it even after the script has been accepted.

e THE ACTOR

Begins with the offer of a part and the negotiation of a contract. Next stage is reading the total script. Then background reading and research, if necessary. Begins to develop ideas on characterisation, mannerisms, dress, accent, etc. Rehearsals. Technical awareness of limitations/scope of the medium: voice and movement control, exact positioning in relation to cameras, intimate nature of the medium, necessity to act in a series of sequences rather than one connected 'whole' performance.

B Simulation Exercise

The following is a very tentative possible outline. Divide pupils into small groups, each pupil to assume a role connected with the production of a programme, and given a folder of information concerning his/her role. The group then has to draw up a viable scheme for a television series, and overcome various problems as they arise.

Possible Pupil Work Tasks

These could perhaps be arranged throughout the section, at the appropriate points.

1 *Wardrobe*
Give pupils a small list of characters to outfit appropriately: e.g., a tramp, a doctor, a failed businessman, a greengrocer. The object is to show the vast range of costumes that must be available and the number of decisions involved in just this one simple step.

2 *Set*
Give pupils a simple scene/situation for which to design a set (floor-plan and artist's impression).

3 *Script*
Give pupils a section of script and ask them to turn it into a camera-script.

4 *Dialogue*
Get pupils to write the dialogue for a simple scene.

5 *Video*
Give pupils a small finished sequence and get them to work out what the camera-script is like, and what decisions go into the making of this sequence.

6 *Publicity*
Get pupils to design a publicity lay-out for the television magazines, or some other form of advertising for a new series, perhaps including stills.

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2. THE NEWS

The same procedures as those outlined under 'A DRAMA SERIES' can be followed when examining News Production. That is, it can be looked at from the point of view of production from inception to broadcast, or from the point of view of the various personnel involved in the production. The simulation exercise might follow the same principles as the example already described. The following may be useful with regard to the study of the News.

1 *Resources*

There is an extremely informative chapter in *Bad News** called 'Inside the Television Newsroom', which gives a comparison between BBC and ITN, their approaches to the production of the day's news, and the particular hierarchies of decision-making, etc. This could form the basic resource-material for the teacher. Also useful might be *Television: Here Is The News.**

2 *Comparison Between BBC and ITV*
a—physical layout of the newsroom
b—relative importance of bulletins
c—hierarchy of decision-making
d—relationship between production team and journalists
e—how the news comes in
f—strategy meetings concerning depth of coverage
g—satellites and the purchase of footage

*(see bibliography section 3B).

Paper Five: Analysis of Programmes

Elizabeth Liddell

Introduction

The analysis of programmes must be a central element in the course at SIII-SIV level as it provides the raw material from which discriminating, critical and appreciative viewers develop.

The pupils need a framework of basic knowledge in order to assess the content of a programme, and only then can we ask and expect them to make value judgements about the quality of what they see.

Analysis can be conducted in relation to categories of programmes, and/or general issues with which they might deal. Going through programmes by type is very illuminating in terms of how we can assess, compare, and generalise within a category; but there are wider issues which cut across the category boundaries, and which need to be raised and explored with young people, especially as they approach adulthood.

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1. ANALYSIS BY CATEGORIES

The following procedure outlines a useful method of introducing pupils to analysis by category.

1 Main divisions of programme types; e.g., news, documentary, situation comedy, drama, advertising etc.

2 Design of the 'programme package' for a day's broadcasting—'hammocking' and other techniques for ensuring the ratings.

3 Survey of all/most/some of the types of programme.

It is strongly advocated that *all* the main categories listed below are studied.

Main and Sub-Categories

a) News coverage*
b) Advertising*
c) Children's Programmes
d) *Documentary:*
   i) documentary drama
   ii) nature documentary
   iii) current affairs
e) Films:
   i) film made for cinema
   ii) film made for television
f) Situation Comedy*
g) Variety Shows
h) Pop Shows
i) *Drama:*
   i) series
   ii) serials
   iii) based on existing book
   iv) based on stage play
   v) imported drama

(see examples following)

(It would be useful under this heading to look at *kinds* of drama: e.g., detective, science fiction, thrillers, etc).

j) *Miscellaneous:*
This general category contains all other major types of programme commonly broadcast. It would not be possible to study each of them, so it is suggested that one or two only are selected.
   i) chat shows
   ii) sport
   iii) cartoons
   iv) party political broadcasts
   v) quiz shows
   vi) music programmes
   vii) educational programmes
   viii) religious broadcasting

Example: Situation Comedy

(using various specific programmes).

a) *How characters are built up*
Clothing, speech, posture, movement, interaction with other characters, setting as reflection of character—the idea of enlarging and overstating to produce a caricature.

b) *Balance of characters*
The balance of types/stereotypes: e.g., timid and aggressive, middle class/working class. How situations are used to exploit the contrasts: e.g. conflict, misunderstanding.

c) *Strengths and weaknesses of the situation*
Especially where it is a setting (e.g., *Porridge)* in which we see one-dimensional characters: extrapolation—what would they be *outside* that setting? Consequent limitations upon writers.

d) *Experimental using actual examples*
Write dialogue for a visual sequence; write imaginary scene; develop to full television script with cameras; create *own* situation comedy.

e) *Technical*
How the following are used: lighting; angle of camera-shot; juxta-positioning of shots; cutting; canned laughter. Techniques of improvising backgrounds.

f) *Presentation*
Use: discussion; video-replay and stills; photographs.

Example: Advertising

a) *Framework*
Look at laws/rules/guidelines with regard to advertising. Look at the importance of advertising as finance for ITV.

b) *Through a day*
What kind of products are advertised? When? Why?

c) *Kind of advertising*
Informative; humorous; frightening and shocking; appealing to insecurity/greed/desires; appealing to conformity/non-conformity with created norms.

d) *Looking at specific advertisements*
E.g., building up of background; use of jingles and catchphrases; association with glamour/sex/success/money, and so on.

e) *More total picture*
What is 'reality' as presented by the world of advertising? e.g. the beautiful people, the spotless kitchens.

f) *Advertising spill-over*
Continuation of advertising patterns in magazines and newspapers.

Example: News Coverage[1]

a) *Techniques of Presentation*
The use of one or two announcers, and their placing and backdrop: formal or informal? Similar consideration to be given to their dress/manners/accent/vocabulary. Also consider the mixture of the formal severe suited figure to give "authority" to the news, and the more relaxed smiling informal "newscaster" who makes the news a more acceptable "package" for the viewer. Particularly notice the use of the ITN Hooker: the use of an advertising technique to hook the audience to keep viewing after the break by giving a summary of the interesting items still to come.

b) *Types of Presentation*
The "talking head": a shot of the announcer's face and voice
Film footage with its own sound
Film with the reporter's voice overlaid in explanation
Still photograph(s) with the announcer/reporter/commentary
Use of printed word to supplement spoken commentary (Deaf News)
Use of Outside Broadcast Units (OBUs)—"Live from Transport House", etc.
Graphics: the use of maps, graphs, diagrams to explain visually, placing events in world/geographic/economic/political context
"Looping-in": the addition or looping in of interviewer making sympathetic or enquiring noises, shots which are produced in the studio after the interview has been recorded and added to hold audience interest.

c) *Language Used*
Consider the reporters'/journalists' jargon (IMF, CBI, Neddy). How far is it understood by the average viewer? Also consider the use of bias and value-words: is he a guerilla, a freedom fighter, a terrorist? This is the subject of much discussion in the news conferences. Consider the possibility of a subliminal or perhaps unconscious discrimination in the use of background noise when interviewing different people representing different attitudes: e.g. is there a tendency to interview trade unionists in the street or against a background noise of protest or traffic, while the employer is in the office/boardroom calm? Also notice how the status or title of interviewees is given (in print or verbally) to establish the validity or worth of their opinion—or to impress the audience. Interviewer deference comes in here: the tone of voice, the tone and content of questioning, communicates to the auidence how "important" the speaker is—also the reverse, of course. The basic issue is the formulation of value-judgement responses on the part of the audience.

d) *Wider Considerations*
What news items are chosen and why? Are both sides given equal weighting or not? Sins of omission—is material left out for reasons of excitement, 'provincial interest'? Is there a temptation to go for the visually exciting film at the cost of truth or good taste? The sense of competition between BBC and ITN stimulates constant rethinking and innovation—is this good or bad?

[1] *See 'Bad News' and 'Sounds and Images' in bibliography, Section 3b.*

2. ANALYSIS BY ISSUE

After programme analysis and a detailed look at types of programmes it is necessary to look at individual issues (e.g., violence, sex) and wider issues (e.g., should television educate and inform or entertain? (what we need versus what we want). Do young (older) people imitate television? Do they get their values from television?)

i) *Violence*
Identifying and investigating areas of violence and why violence is used. Do levels of violence within society have any relationship with levels of violence on the screen?

ii) *Sex*
Are our ideas and values regarding sex influenced by television?
How sex is exploited, particularly by advertising. How far change in social attitudes is reflected by television, e.g., homosexuality, women's liberation, sexism.

iii) *Advertising*
How far should the 'persuaders' be allowed to enter our homes when perhaps our guard is lowered because of the relaxed home environment. Are the restrictions on advertising sufficient? Should advertising aimed specifically at children be banned? Should we find another way of financing commerical television?

iv) *Morality*
How far does television reflect, shape or alter our morals and ethics?
The concept of and relationship between 'goodies' and 'baddies'.
Right and wrong behaviour. The blurring of lines in a Machiavellian sense, using evil means to achieve virtuous ends.

vi) *Social Issues*
How far does television reinforce the socially acceptable values, or attempt to alter them? The portrayal of what constitutes 'success'.
The equation of happiness with materialism.
Attitudes of racial prejudice (Alf Garnett, etc).
One parent families—conservation—pollution.

Clearly there are large areas of overlap amongst the above, and any such attempt to distinguish between them is essentially artificial but this cannot change the validity of the idea of examining issues.

Equally clearly, the above is a very brief outline, and is in no way comprehensive either in scope or detail.

Outline Example: Violence

a) *Identification of the various 'areas' of violence*
Cartoons, news bulletins, advertising, historical documentaries, drama (police series, thrillers, science fiction, 'real-life).

b) *Investigation of above areas*
Who is being violent? To whom or what? Why? What is the reaction of the other characters involved? If there is a commentary, how does it reflect or comment on the violence?

c) *Use of Violence*
What is it there for?—to illustrate factual/historical documentary; item in news bulletin; to horrify in safety adverts; to entertain (cartoon, fantasy, reality)? How realistic is the violence and how is it actually done? What is your reaction as a viewer? What are the implications of realistic dramatic violence? (Do people become more violent in imitation? Do people distinguish between real and dramatic violence?) Comparison of the frequency and realism of violence over a period of time.

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3. POSSIBLE PROJECTS FOR SIV IN ANALYSIS OF PROGRAMMES

Using the knowledge and insights gained from the analysis of programmes by categories and issues pupils could:

—pick any area which interested them and pursue it further;

—do their own practical analysis of selected programmes;

—conduct social surveys and statistical enquiries.

Ideas should, of course, come from the pupils themselves, but the kinds of projects we might encourage are:

1 An analysis of violence on television over a period of time—perhaps a week—giving a breakdown into the kinds of violence shown, the purposes of violence within the programmes and the programme categories, moral overtones, vicarious satisfaction and the degree of realism.

2 An analysis of the role of women as expressed in advertising. Instances of woman as: mother, housewife, sex-object, in career terms. Relevance to object(s) being sold (e.g. washing powder, car, deodorant).

3 Comparison of news coverage (over perhaps one week). Relative importance of news items. Time allocation. Modes of coverage.

4 Analysis over one month of percentage and nature of imported programmes. Length of time allocated per day. Position in the ratings.

5 Survey of a small group concerning viewing patterns. What is watched. Hours of viewing.

6 Survey of people's opinions regarding television. Whether or not they like it. Do they think it a good or bad influence? Opinions on some of the issues.

7 Construction, with justifications, of a week's programming, showing how the balance and ratings are accommodated.

8 Sound and image using synchronised tape and transparencies, to make a short (5 minute) documentary and explain the techniques used. (Similar projects can be done in terms of advertising, news, and other areas).

These projects could be used as a form of final assessment.

Paper Six: Discrimination in Viewing

Elizabeth Liddell

The starting point for this area of the course should perhaps be a fairly detailed investigation into the question: Does television influence us? There are two elements here: a psychological one—how it can shape our ideas: a behavioural one—how it can shape our actions.

There have been many studies, especially in America, of television's impact on both children and adults. There is a mass of information and attendant conclusions, mostly suggesting that television *does* influence us, and *can* influence some suggestible sections of our population very significantly.

There are many real-life examples of influence on our actions, from Kojak lollipop sales at one end of the spectrum, through kung-fu fighting in the schoolyard, to imitative murders at the other end of the spectrum.

Influence on ideas may be rather more difficult to pinpoint. *The Early Window*[1] is a good survey of recent American research. *Television And The Child*[1] deals quite well with the UK.

Having firmly established that television can and does influence both our behaviour and our ideas, the next step is to show that it is important to become a critical as well as an appreciative viewer, to be able to discriminate, and to control our response to the medium.

There are two main areas of discrimination in viewing: to discriminate between good and bad programmes; to discriminate between reality and fiction. Much of the ground-work will have been done already in the sections dealing with the analysis of programmes and technical production. Here, various elements of the course can be drawn together and used to help the pupils focus their attention and knowledge on to the wider areas of deciding questions of value judgement.

GOOD OR BAD?

a) Technically

Judgements concerning a specific programme: does it achieve its aim? Is the acting good? The dialogue? The visual effects? Is the plot credible? If it is documentary, is it informative, unbiased? Is it put together well? Does it exploit camera-potential?

b) Morally and Socially

It is very difficult to generalise. Specific programmes/programme categories need to be considered separately but the kinds of possible questions might be as follows. Does it advocate socially undesirable behaviour? Does it countenance violence in the pursuit of good? Does it encourage children to ignore the consequences of their actions? Does it condone prejudice? Does it reduce *serious* considerations (emotional involvement, probity in personal relationships, law-breaking) to the level of mere amusement?

The discussions might well lead on naturally to the yet wider issues of what we want of television: should it educate? Entertain? Reflect reality, or offer escapism? Should it reconsider the weighting of the balance between these various objectives?

REALITY OR FICTION?

a) Programmes which are overtly fiction

Categories which fall under this heading are, for example, science fiction, cartoon, drama. We know they are fiction, but they have a reality of their own which can intrude into everyday reality: Tom can flatten Jerry with a steamroller, but without causing permanent or fatal damage—which is not the case when children imitate the action.

But within the fiction, of course, we are continuing our social and every day realities: cats *do* chase mice; generally, science fiction women are still subservient to men. Reality does spill over into fiction, and the reverse can also happen: some people believe 'bionics' exist; some people believe that policemen behave like their counterparts in *The Sweeney*.

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[1] See Bibliography, Section 6

b) Programmes which deal with "reality"

Here we need to show that television is *not* real, and that the idea that the camera 'cannot' lie is totally without foundation—the camera tells what the direction wishes it to tell; and film without commentary is often merely obscure or ambiguous.

Then there is the grey area of documentary drama and 'faction', where reality and fiction are purposely mixed to achieve an impact greater than either could hope for separately. This must lead on to the consideration of how much can and should the viewer believe.

This in turn leads on to the question of manipulation: television, like any other medium of communication, attempts to manipulate its audience to achieve the desired response (Orson Welles' *War of the Worlds, Jaws,* canned laughter, the tear-jerker). Therefore, one of the aims of the course should be to produce a viewer able to identify manipulation and able to control his response to it.

CHAPTER THREE

Recommendations

The following recommendations are based on views expressed in the preceding papers. It is hoped that they may form the basis for discussion by interested parties.

1 General

1.1 While there are in Scotland examples of enthusiastic teachers attempting to teach Television Studies, no concerted effort has been made to introduce the subject into the curriculum as in some parts of England. This is mainly because teachers do not feel competent to do so and therefore considerable commitment to Pre-service and In-service education will be required.

1.2 It is understandable that most attempts so far to teach Television Studies have been subject based and that this approach is popular with and easier for teachers. This should not, however, jeopardise full development of alternative arrangements on an interdisciplinary basis.

2 Primary 6 and 7

2.1 Television Studies could most appropriately be started in Primary 6 and 7, by which age acceptance is being replaced by a desire for fuller explanation.

2.2 Skills acquired by using television as a resource could be used to study television as a medium. Television Studies lends itself particularly to successful project work and a lack of sophisticated equipment need not inhibit progress. Video cassette recorders and portable video cameras and recorders are invaluable but not vital, since simulation can be an appropriate technique at this stage. The fact that all schools and nearly all homes have one or more television sets is a sufficient resource for the initial study of television as a medium.

3 Secondary 1 and 2

3.1 If it is accepted that all pupils should at some time have an opportunity to study television, it follows that it must appear as an element to be studied at this stage, either as a subject on its own, or through appropriate traditional subjects (e.g. English, Modern Studies).

3.2 Television Studies in S1/S2 should be primarily factual and informative, giving emphasis to technical and production aspects before the wider social and psychological considerations. It should not be merely an extension of work in Primary 6 and 7, nor should it attempt to cover ground more appropriate to Secondary 3/4.

3.3 The explanation of how programmes are made and the experience gained from viewing programmes in this light should place pupils in a better position to deal later with a deeper evaluation of programme content, categorisation and techniques.

3.4 An allocation of 1–2 periods a week does not seem unreasonable. Schools would decide on an individual basis how and to what extent this suggested timetable provision could be met and successfully become part of the school curriculum.

4 Secondary 3 and 4

4.1 Television Studies, for both academic and less academic pupils, may be either an adjunct to, or part of, a subject area, or an elective subject in its own right.

4.2 At this stage, the emphasis should be on analysis, evaluation and discrimination. Pupils would be expected to use the basic information previously acquired in order to assess the content of programmes and to make value judgements about the quality of what they see. The ethical and socio-psychological aspects of television (e.g., truth, fairness, bias, emphasis, prejudice and influence) will be of particular importance.

5 Secondary 5 and 6

5.1 While this document does not deal specifically with fifth and sixth years, nevertheless it is important that concepts that pupils have been exposed to in the previous four years of secondary education should be developed in depth in the last two years of school.

5.2 Accordingly, a Higher Grade course in Television Studies, or the introduction of Television Studies as an option in the Certificate of Sixth Year Studies would be logical, and most welcome, developments.

CHAPTER FOUR

The Way Ahead

Shand Hutchison

The purpose of this (modest) document has been to demonstrate in general terms the importance and value of Television Studies as an aspect of Media education in both Primary and Secondary schools, to outline a number of approaches to Television studies and to exemplify these with some practical suggestions for teachers. In no sense does it claim to be definitive. SCET hopes that the papers will act as a spur to teachers to develop courses appropriate to their own circumstances and perhaps pass on to others the benefits of their experiences. If this happens, the document will have been justified.

The document, *Media Education in Scotland*[1], produced by SCET was passed to the Scottish Consultative Committee on the Curriculum for its consideration, in Spring 1979. As the advisory body to the Secretary of State on all matters relating to the curriculum in Primary and Secondary schools, its reaction is clearly of crucial importance with regard to the possible inclusion of Television Studies and other elements of media education within the curriculum. Assuming acceptance by the CCC of the general arguments advanced in that document, the Scottish Curriculum Development Service, as the executive arm of the CCC, could assist greatly in providing professional advice on the processes of development involving preparation, piloting, evaluation, and dissemination of teaching and learning materials for schools. The availability of existing services furnished by SCET on information and archival material would also be of great benefit to teachers wishing to embark on their own programmes of Television Studies.

If the proposals in *Media Education In Scotland*[1] are accepted by the CCC, the Scottish Certificate of Education Examination Board might wish to recommend the introduction of examinations in Television and Media Studies on the Ordinary and Higher Grades. In addition, the importance attached to foundation courses in the response of the Secretary of State to the Munn and Dunning Reports in the paper *Proposals for Action*[2] offers a further opportunity for the introduction of modular subject based or multidisciplinary courses in Television and Media Studies.

This document, *Television Studies in Scottish Schools*, clearly has important implications for the pre- and in-service training of teachers. As long ago as 1962, an international meeting on Film and Television Education held in Oslo[3] recommended that training programmes should consist of two aspects: the first, a study of the media of communication as a general course for all students; and the second, a special course on Film and Television. Colleges of education, responsible in Scotland for pre-service courses, would have to consider whether there should be specific qualifications for students taking programmes in both Media and Television Studies, the way in which these programmes might be fitted into the variety of existing courses at primary and secondary levels, who would be responsible for teaching them, and what recognition would be given to students successfully completing them.

In addition, education authorities, through their in-service training schemes, have an important role to play. Courses for prospective teachers of Television Studies could vary from the short intensive type to those of longer duration spread over a term or longer, and perhaps involving full-time study away from the classroom. The latter alternative, although often creating difficulties for schools when teachers are released on secondment, would have substantial long-term advantages because such teachers would bring back ideas for innovation and act as a focus for subsequent school-based development. With regard to the running of such courses, some education authorities have suitably qualified advisers in Educational Technology who would be able to call on the help of their colleagues in relevant subjects and areas of the curriculum. Where television and audio-visual resources centres exist, they would form the basis for in-service training. In addition, courses might be offered by a College of Education in parallel with those of the education authority, or, as an alternative, the education authority and the College of Education could mount joint courses. It would seem appropriate to invite the broadcasters—both education officers and programme makers—to contribute to such courses and it is hoped that they

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[1] *Media Education in Scotland: Outline proposals for a curriculum.* A discussion document prepared on behalf of SCET and SFC, April 1979.

[2] *Curriculum and Assessment in the Third and Fourth Years of Secondary Education in Scotland:* Proposals for Action.

[3] *Recommendations of the International Meeting on Film and Television Teaching* held at Leang Kollen, Oslo, Norway, October 1962.

would be happy to offer their expertise. They would have much to contribute about their institutions, how they are structured and administered, and how programmes are produced and directed.

Of course the financial implications of all these proposals have to be carefully considered. In most of the larger urban authorities and also in some rural areas, schools are already well equipped with television and video-cassette recorders and it may be expected that the cost of equipment which will be increasingly miniaturised will reduce. It is hoped that the prospect of carefully developed and evaluated Television Studies courses will encourage other authorities to provide a wider range of facilities than in the past.

Courses in Television Studies will inevitably seek to make use of that part of the output of general network television which might be regarded as "educational and informative". This will only be possible if present copyright difficulties are overcome, and it is hoped that the proposals of the Whitford Committee for a blanket copyright coverage will be approved and that education authorities will be willing to meet the costs of the licence fees.

The influence of television within the great majority of homes in the United Kingdom is profound. The understanding and co-operation of parents in regard to television studies in schools is therefore essential in helping pupils to develop awareness and discrimination. In this regard, school councils and parent-teacher associations could have a particularly positive and constructive role to play. If they understand and accept the aims and values of Media and Television studies they can do much to assist in creating the required co-operative climate between school and home.

SUMMARY

In conclusion, it appears clear that if Television Studies are to develop realistically there is a need to:—

a) bring to the attention of the CCC the contribution which such studies can make to a relevant and balanced curriculum for pupils of all ages from the upper primary school onwards;

b) identify teachers already engaged in promoting such studies in schools so that they may be assisted and supported;

c) provide information and training to teachers who are interested but uncertain of the approach to take;

d) interest education authority advisers in all matters relating to Television Studies so that the best practice in schools may be disseminated;

e) advise and encourage education authorities to make the necessary investment in personnel, equipment and software;

f) seek the support of parental groups and outside agencies;

g) co-ordinate all these developments.

Television plays, and is likely to continue to play, an increasing role in peoples' lives. In these circumstances the study of television, as a vital form of communication in modern society, is worthy of a recognised place in the curriculum of Scottish schools.

APPENDIX ONE

A Suggested Bibliography

The following bibliography contains annotations in most instances, and is structured as follows:

1 Books Specifically for Pupil Use.
2 General Background/Introductory Texts
3 Programme Studies
  a Drama
  b News and Documentary
    1 British Studies
    2 American Studies
  c Programme Studies in other areas.
4 Television Production
5 Television and Society
6 Television and The Child
7 Television and The Teacher
8 Other Useful Reading
9 Television programmes.

(Where book prices are known, these are given. Out of print material is also included since this may be available from libraries).

1 Books Specifically for Pupil Use

Lets investigate Radio and Television: Rowatt R. and Best G. (Blackie Lets Investigate Series 1980)
Age: Primary : ISBN 0 216 908175 £1.50

Break for Commercials: Rudinger, E. and Kelly, V. (Penguin Connexions Series, 1970)
Age: 14+ ISBN 0 1408.0087.5 £0.75p

Covers more than T.V. advertising, but excellent for use with other related material—Peter Fiddick's Looking at Television (ITV) series, particularly *Give us a Break*—to study advertising techniques, etc.

Behind The Scene: Mabey, R. (Penguin Connexions Series, 1968)
Age: 14+ O/P

Would be relevant to most courses-but out of print at the moment.

The Language of Prejudice: Hooper, F. (Penguin Connexions Series 1969)
Age: 14+ ISBN 0 1408 0086 7 £0.60p

A useful aid in raising the levels of sensitivity of student to the use of words in the media generally—particularly applicable to TV.

Foreign Places, Foreign Faces: Rogers, Jennifer (Penguin Connexions Series, 1968)
Age: 14+ ISBN 0 1408 0022 0 O/P

Good and useful in explaining/establishing the idea of stereotyping.

LONGMANS IMPRINT SERIES

These are simply books which present in play form episodes from such television series as *Steptoe and Son* and *Z Cars*. They contain a short relevant introduction and stills from the programmes. As such, they have a wide variety of possible uses in a classroom context.

Scene scripts: ed. M. Marland (Longman, 1973)
ISBN 0 582 23334 8 £0.85

Z Cars: four television scripts: ed. M. Marland (Longman, 1968)
ISBN 0 582 23371 2 £0.85

Steptoe and Son: Galton, R. & Simpson, A. (Longman, 1971)
ISBN 0 582 23365 8 £0.85

Softly, softly: Jones, E. (Longman, 1976)
ISBN 0 582 23341 0 £0.95

The Pressures of Life: four television plays: ed. M. Marland (Longman, 1977)
ISBN 0 582 23329 1 £1.10p

The Communicators: Learmouth, James (Nelson In Focus Series, 2nd edition 1977)
Age: 14+ ISBN 0 17 438162 X £0.65p

Covers the areas of film, television, newspapers, popular music, but all gathered together under such headings as: fiction; news and documentary; comedy. Generally quite good, but tends to be a little dated in such a fast-changing field.

Sounds and Images: Heath, R. B. (Nelson The Mass Media Series, 1975)
Age: 14+ ISBN 0 17 4434197 £1.25

Covers radio, television and film, so only ⅓ strictly relevant, and necessarily superficial at times—but the best students' book so far.

Media: Moss, Peter (Harap Counterpoint Series, 1974)
Age: 14–16 School Leavers
ISBN 0245 522638 £1.75p

Covers film and the press also, and tends to skim the surface only, but is a useful, visual and amusing presentation of information and problems.

Communication: Hansen, W. J. (Longmans Enquiries Series, 1977)
Age: 14+ ISBN 0582 220440 £1.05p

Aims to cover all aspects of communication: verbal, non-verbal, etc., and therefore puts the mass media in a much wider general context which necessarily limits usefulness. The age range is also flexible, and it could be used in S1 or S2 common course, English, so it is perhaps most useful as a source for ideas to be extracted and put to use in specific T.V. Studies situations.

Radio and Television: Raynor, Henry (Edward Arnold General Studies Series, 1971)
Age: 16+ ISBN 0 7131 1690 0 £0.60p

Designed for F.E. or 6th Forms. No pictorial element but an informative text which raises fundamental questions such as the duties of television companies towards their audience, etc.

The Mass Media: Golding P. (Longmans, 1974)
Age 16–18+ ISBN 0 582 48116 3 £2.50

Written at F.E. level, it aims to fit the mass media into a sociological setting and to examine the forces which shape the media—and how the media influence the sociological setting in turn. Extremely interesting and useful as a teacher's resource—but extremely limited use at more basic school level.

OTHER BOOKS FOR PUPIL USE

Talking about the Media: C. Baker (Wayland Talking Points, 1973)
ISBN 85340 2655 £3.95p

Tom-Tom to Television: Eldon K. M. (Wayland Eye Witness History books, 1977
ISBN 85340 2655 £2.95p

Communications Media: Carter, Martin (Wayland Regional Studies, 1973)
ISBN 85340 3228 O/P

John Logie Baird and Television: Hallet, M. (Wayland Pioneers of Science and Discovery, 1979)
ISBN 85078 2287 £3.95p

Spreading the News: Fuchs, E. (Blackie, 1975)
ISBN 216 89817 X £2.50p

2 General Background/Introductory Texts

Television: Swinson, A. (Wheaton, 1964)

O/P

Rather out of date, particularly in photographs. A very simple text, but quite informative, with good examples of the development of dialogue, and with camera scripts. As a teaching book, particularly useful for foundation level courses.

Communication Through the Mass Media: Berry, R. (Edward Arnold, 1971)

ISBN 0 7131 16404 O/P

Essentially a collection of extracts of articles, comments, and reports over the years which provides a good general background on the modes and attitudes of thinking on the topic of television.

Thinking About Television: Gabriel, J. (OUP, 1973)

ISBN 19 273126 2 £2.75p

Discussions of various areas: OB; props; programme production and policy; television and society. good photographic section. Presented on a fairly personal level by someone who worked in ITV for a time.

The Shadow in the Cave: Smith, A (Allen & Unwin: Quartet Books, 1976)

ISBN 0 7043 3058 X £2.50p

Fundamentally a survey and discussion of the various structures of broadcasting organisations in Britain, France, USA, and others.

The Mass Media: Hood, Stuart (Macmillan, 1972)

ISBN 333 12704 8 £1.25p

One of a series of books on contemporary Europe, this surveys the history and present situation of the mass media in both eastern and western Europe. Brief but informative.

Television Today: Douglas, P. (Osprey, 1975)

ISBN 85045 067 5

O/P

Fairly comprehensive survey of major areas. Readable.

The Truth About Television: Thomas, H. (Weidenfeld and Nicholson, 1962)

O/P

Another comprehensive survey of major areas, but somewhat dated.

The Universal Eye: Green, T. (Bodley Head, 1972)

ISBN 370 01356 5 £2.75p

An account of television systems throughout the world, in over forty countries. Necessarily rather superficial, but there are few other books which deal with this at such length and breadth.

A Survey of Television: Hood, S. (Heinemann, 1967)

O/P

An interesting personal view of the problems, purpose, achievements, and shortcomings of T.V. by a man with executive experience in both BBC and ITV. Good general introduction to internal organisation. Covers many areas, including T.V. as journalism, as entertainment, as education.

British Broadcasting: Smith, A. (David and Charles, 1974)

ISBN 7153 6326 3 O/P

An interesting and useful gathering of various key documents—Acts, Charters, etc.—used in the setting up of television and radio. There is a bibliography with notes, and a commentary on the documents.

The Biggest Aspidistra In The World: Black, P. (BBC, 1972)

ISBN 563 12154 8 £2.00

An interesting, informal, but patchy personal history of the BBC—it includes radio.

The BBC—public institution and private world: (Macmillan, 1977)

ISBN 0 333 19720 8 £8.95p

The Mirror in the Corner: Black, P. (Hutchinson, 1972)

ISBN 09 110100 X O/P

The readable, if somewhat light, account of the developments of British television since the war, concentrating on the impact of commercial T.V.

The Least Worst Television in the World: Shulman, M. (Barrie and Jenkins, 1973)

ISBN 214 66853 3 O/P

An excellent, although highly subjective, account of the history of the commercial television franchise which draws on the author's experience as broadcaster and critic. Challenging and interesting in that it tends to call into question the accepted view of the high quality of British T.V.

Pressure Group: Wilson, H. H. (Secker and Warburg, 1969)

O/P

Interesting and informative account of the various manipulative forces and manoeuvrings that led to the introduction of commercial T.V. in Britain.

The Image Empire: Barnouw, Erik (Oxford University Press, 1971)

ISBN 19 501259 3 £7.00

(A history of broadcasting in the U.S., Vol. III—from 1953)

A history with a political emphasis.

BFI—EAS TV MONOGRAPHS

The Educational Advisory Service of the British Film Institute has provided helpful texts. Some of them tend more towards theory than practice, but all are valuable reading at some stage. This applies particularly to their Monographs on T.V.

Structures of Television: Garnham, N., 1973

ISBN 85170 035 7 £0.35p

Broadcasting and Accountability: Heller, C., 1978

ISBN 85170 0721 £1.20p

Television and History: McArthur, C., 1978
ISBN 85170 073 X £1.20p

Television: Ideology and Exchange: Caughie, J., 1978
ISBN 85170 0772 £1.20p

OTHER BOOKS OF GENERAL INTEREST

Broadcasting in Britain: (HMSO) 2nd Ed. 1975
ISBN 11 700776 5 £0.90p

What's Auntie Been Up To?: (BBC Publications, 1976)
ISBN 563 7257 6 £0.30p

Television: Behind the Screen: Fairley, P. (ITV Books, 1976)
ISBN 900727 59 4 £1.50

Television: The First Forty Years: Davis, A. (ITV Books, 1976)
ISBN 900727 57 8 £1.50

Who's Listening?: Silvey, R. (Allen and Unwin, 1974)
ISBN 04 384001 9 O/P

Behind the Screen: Hill, Lord (Sidgwick and Jackson, 1974)
ISBN 283 98181 4 O/P

Dynamics of Television: Baggaley, J. & Duck, S. (Saxon House, 1976)
ISBN 566 00124 1 £8.50

The Electronic Revolution: Handel, S. (Penguin, 1967)
O/P

A History of Broadcasting in the UK: Briggs, ASA (OUP 4th Ed., 1979)
ISBN 19 212967 8 £25.00

Television: A Critical Review: Beadle, G. (Allen and Unwin, 1963)
O/P

Progress in Television: Bluem, A. & Manrell, L. (Focal Press, 1967)
O/P

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3 Programme Studies

A. DRAMA

Six Television Plays: Rose, Reginald (Heinemann Educational, 1965)
O/P

A liberal studies handbook, of limited value for opening up discussion but providing a useful description of production procedures.

The Making of Star Trek: Whitfield, Stephen E. & Roddenberry Gene (Ballantine Books, 1974)
ISBN 345 23401 4 £0.75p

Conflicting Generations: Five Television Plays: Hopkins, John; Chayefsky, Paddy; Turner, David; Eyre, Ronald & Mortimer, John; Marland, Michael (ed.) (Longman, 1968)
ISBN 0 582 23372 0 £0.90p

With an essay 'Thinking about Television Plays' and questions for discussion.

The Nigel Barton Plays: Potter, Dennis (Penguin, 1967) O/P

Two successful plays of the mid 1960's.

The Parachute: Mercer, David (Calder & Boyars, 1967) O/P

With two other plays *Let's Murder Vivaldie* and *In Two Minds* (on which the film *Family Life* was later based). Merver's best plays.

Talking to a Stranger: Hopkins, John (Penguin, 1967)
O/P

The scripts of Hopkins's highly successful tetralogy of family life.

Making a Television Play: Taylor, C. (Oriel, 1970)
ISBN 85362 118 7 £4.00

A description of writing *Charles and Cromwell* for a 30 Minute Theatre production. Although it illustrates the script at various stages of its evolution, it does not get to grips with the various processes and pressures involved. Rather disappointing.

'Mogul': The Making of a Myth: Elliot, J. (Longman, 1973)
ISBN 582 53771 £0.45p

An informative if somewhat subjective account of the various aspects of producing a successful television series. Necessarily somewhat dated.

Hazell: The Making of a Television Series: Alvarado, M. & Buscombe, Ed. (BFI and Latimer, 1978)
ISBN 0 85170 075 6 £6.95
ISBN 0 85170 076 4 £2.95

Discussions with all the people involved explaining pressures and various factors involved in decision-making. Fascinating, informative, designed on a teachers' book. Excellent in all respects.

(See also Imprint Series in Section 1 of Bibliography)

B. NEWS AND DOCUMENTARY

BRITISH STUDIES

The Manufacture of News: Deviance, Social Problems and the Mass Media: Cohen, S. & Young, J. (Constable, 1973)
ISBN 09 459 490 2 £2.75

Interesting discussion/assessment of how the news media generally handle the news coverage of certain issues such as race, sex, drugs, youngsters etc. Although wider than merely looking at television, very useful as a source for discussions.

Bad News: Glasgow University Media Group (Routledge and Kegan Paul, 1977)

ISBN 0 7100 8489 7 £7.50

An extremely detailed analysis of news coverage and comparison between BBC and ITN. Perhaps most useful for its statistical breakdowns than for any theory and insight into motivation/methodology. A necessary teacher resource, and possible use at 6th Form level.

The Making of a Television Series: Elliot, P. (Constable, 1973)

ISBN 0 09 459640 9 O/P

The case study of a documentary series *The Nature of Prejudice*—seven programmes for ATV shown in spring 1968. Good illustration of the various checks and balances on production in an audience research project. An attempt to study communication processes 'in the round'.

Putting reality together: the BBC news: Schlesinger, P. (Constable, 1978)

ISBN 0 09 462040 7 £8.50
ISBN 0 09 462050 4 £4.95

Television: Here is the News: Davis, A. (ITV Books, 1976)

ISBN 0 900727 58 6 £1.50

Demonstrations and Communications: A Case Study: Halloran, J; Elliot, P; Murdock, G. (Penguin, 1970) O/P

An attempt by three members of Leicester University's Centre for Mass Communication Research Centre to determine the relations between the mass media and 'news' by studying in depth the coverage of the Vietnam demonstration of 27 October, 1968. Over half the book is directly concerned with television.

Television News: Collins, R. (BFI Monograph, 1977)

ISBN 0 85170 051 9 £0.55

A study of this most important area of television, which investigates the way in which television news is produced, and considers the controversial questions of 'balance' and 'objectivity'.

Factual Television: Swallow, Norman (Focal Press, 1966)

ISBN 0 240 50637 5 £2.50

A useful and thorough account of documentary, news, politics and outside broadcasting.

Television Documentary Usage: Vaughan, D. (BFI Monograph, 1976)

ISBN 085170 060 8 £0.55

AMERICAN STUDIES

Fred Freed and the Television Documentary: Yellin, David G. Macmillan (New York, 1973)

ISBN $9.95

Chatty account of the making of the blockbuster type of documentary common on American television. Not uninformative, though extremely uncritical.

Documentary Explorations: Levin, G. Roy (Doubleday, 1971)

ISBN 0 385 04593 X $4.95

The New Documentary in Action: Rosenthal, Alan (University of California) Press, 2nd Ed., 1973)

ISBN 520 02254 8 £2.20

Two useful books of interviews with documentary film-makers. Both include interviews with people like Pennebaker, Maysles, Wiseman. Rosenthal includes interviews with television people like Peter Watkins, Jeremy Sandford, Richard Cawston, Antony Jay, Jeremy Isaacs, Levin covers a wider area, interviewing Lindsay Anderson, Rouch, Franju, Leacock, etc., as well as television people like Cawston, Garnett and Loach.

Due to Circumstances Beyond our Control: Friendly, Fred W. (Random, 1967)

ISBN 0 394 70409 6 $2.45

Very interesting account of his work in television by a news producer who worked with Edward R. Murrow on *See It Now* and CBS Reports and resigned from CBS in 1966 over the company's refusal to transmit the Senate Foreign Affairs' Committee Hearings on Vietnam.

C. PROGRAMME STUDIES IN OTHER AREAS

Light Entertainment: Dyer, Richard (BFI, 1973)

ISBN 0 85170 036 5 £0.35p

The first two in a projected series of pamphlets which are likely to prove of great value. The first examines existing organisational structures in this country and abroad, and proposes changes. The second investigates a despised and neglected area, from a sociological point of view.

Football on Television: ed. Buscombe, Edward (BFI TV Monograph, 1975

ISBN 85170 046 2 £0.55p

A collection of essays by various writers analysing the television coverage of the 1974 World Cup and attempting to understand the process whereby television imposes a view on the event which it claims merely to record.

Television and February 1974 General Election: Patemen, Trevor (BF Monograph, 1975)

ISBN 0 85170 043 8 £0.55p

Pateman contends that television does not so much report elections, as create the whole extent in which the election is fought, by choosing the ground and dictating who the participants will be. Written very much with teachers in mind, the Monograph is supplemented by a detailed analysis of one election broadcast and several important documents.

Films on TV: Buscombe, Edward (SEFT, 1972)

ISBN 900676 02 7 £0.25p

A very useful analysis of the way television companies programme feature films and present discussion about the cinema.

4 Television Production

Effective Television Production: Millerson, C. (Focal Press, 1976)

ISBN 240 50950 1 £2.95p

A highly exhaustive, technical and informative book which covers in some depth such topics as the lay-out of a television studio. An essential teaching text.

The New Priesthood: Bakewell, J. & Garnham, N. (Allen Lane, 1970)

ISBN 7139 0047 4 £3.00

Comment and interviews with directors, producers, writers on all aspects of television.

The Technique of Television Production: Millerson, G. (Focal Press, 9th Ed., 1972)

ISBN 0 240 50826 2 £4.50

Television production for education: Tiffin, J. & Combes, P. (Focal Press, 1978)

ISBN 0 240 50952 8 £4.50

Educational television guidelines: Wilson, A. J. Hutchinson, 1973)

ISBN 0 09 112771 8 O/P

The grammar of television production: Davis, D. (Barrie & Jenkins, 1974)

ISBN 0 214 66876 2 £3.50

The videotape book: Murray, M. (Bantam Books, 1975)

ISBN 0 552 68379 5 £0.60p

The Small TV studio: by Bermingham, A. and others (Focal Press, 1976)

ISBN 0 240 508696 £2.75

Front Page. Radio Covingham: Jones, K. (Management Games Ltd., 1979) £12.00

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5 Television and Society

Understanding Media: MacLuhan, Marshall (Routledge & Kegan Paul, 1964)

ISBN 7 100 18 19 3 £7.50

Media and their effects on 'patterning of human association'. Chapter 31 is on television.

Sociology of Mass Communications: McQuail, Denis (ed.) (Penguin, 1972)

ISBN 14 080961 9 £1.50

An extremely valuable collection of both new and reprinted articles, both summarising previous work in the field and mapping out new approaches. Some are directly about television, while others contain important implications for television studies.

Mass Communication: Hancock, A. (Longmans, 1968) O/P

Communications: Williams, R. (Penguin, 1970)

ISBN 0 14 020831 3 £0.75p

The mass media: Hood, S. (Macmillan, 1972)

ISBN 0 333 12704 8 £1.25

Television Research Committee Working Papers: (Leicester University Press)

1 The effects of mass communication, with special reference to television—1964. (Halloran, James D.) O/P
2 Attitude formation and change—1967. (Halloran, James D.) O/P
3 Television and delinquency 1970. (Halloran, James D.).

ISBN 7185 1088 7 £2.40p

The Effects of Television: Halloran, James D. (Panther, 1970)

ISBN 586 03296 7 O/P

The above four books represent the best in academic (statistically-oriented) research into the 'effects' of television. With the third paper and the paperback on *Effects*, the 'effects' school seem to have reached a certain impasse, as their findings are that television has very little qualitative effect in its own right.

Violence on the Screen: Glucksman, Andre (BFI, Education Dept, 1971)

ISBN 85170 011 X £0.40p

A survey of all available research into the effects of violence in film and television on young people.

The Ravenous Eye: Shulman, Milton (Coronet Books, Second Ed., 1975)

ISBN 340198 559 £0.75p

An attempt to show that television is largely to blame for increased violence and other social problems. Not particularly scholarly, but full of useful information, though often at an anecdotal level.

British Broadcasting in Transition: Burton, Paula (Macmillan, 1961) O/P

A study sponsored by the Nuffield Foundation. Influential in the 'effects' debate.

The Impact of Broadcasting: Clayre, Alasdair (Compton Russell, 1973)

ISBN 85955 003 6 £2.50p

Transcripts of six radio broadcasts from *Study on 3*. Topics such as *Children and Television; The Role of News and Current Affairs in Shaping Political Issues* are covered.

The Impact of Television: Belson, William A. (Crosby Lockwood, 1967) O/P

Basically statistical work on audience interests, programme comprehensibility, effects and social impacts, the need for more television research. Belson is director of the research unit at the London School of Economics.

Television: Technology and Cultural Form: Williams, R. (Fontana, 1974)

ISBN 0 00 633571 3 £1.00

As the sub-title suggests, a discussion of the mutual effects of the technological advances and the social/cultural setting. Interesting and sitmulating.

To-morrow's television: Quicke, A. (Lion Publishing, 1976)

ISBN 0 85648 060 6 £0.95p

Television and the People: Groombridge, B. (Penguin Educational, 1972)

ISBN 0 14 080689 X £0.45p

Interesting as a source book for more sophisticated discussion with senior students. Develops the arguments for developing a more open system of TV Access—a 'participatory democracy' that involves the community in the production of programmes. It precedes the introduction of such programmes as *Open Door* and *Grapevine*.

Whose media: Lewis, P. (Consumer Association, 1978)

ISBN 0 852 02144 5 £3.95p

Television and the Working Class: Piepe, A. and Others (Saxon House, 1975)

ISBN 347 01057 1 £6.50p

The Future of Broadcasting: Report to the Social Morality Council (Eyre-Methuen, 1974)

ISBN 0 413 31140 6 O/P

A pressure group report which sets out the background to any debate on broadcasting—goals, structure, accountability, etc. and makes recommendations for the future.

Talking about Television: Higgins, A. P. (BFI, 1966)

ISBN 85170 019 5 £0.42½p

Useful for its statement of problems and for the attitudes revealed in the transcripts of group discussion, but lacking any real grasp of structured approaches to studying the medium.

The People Machine: The Influence of Television on American Politics: MacNeil, Robert (Eyre & Spottiswoode, 1970) O/P

American political life threatened by television images.

The Half-Shut Eye: Whale, J. (Macmillan, 1969) O/P

An examination of the way television deals with the political parties/elections in Britain and America. has several interesting comments and examples, but does not seem to have a developed groundwork of theory—becomes rather patchy.

Television in Politics: Bulmer, J. & McQuail, D. (Faber, 1968)

ISBN 0 571 08691 8 £4.00

A study of the interaction of television and politics presentation, concentrating on audience response/effect. Quite interesting.

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6 Television and the Child

Television and the Child: Himmelweit, H. T., and Others (OUP, 1958) O/P

A pioneering and influential study, extracts of which may be found in Ralph Berry's book (see above).

Television and Children: Howe, M. (Bingley, 1977)

ISBN 85157 517 X £3.75p

A comprehensive and very positive survey of the major areas, with very valuable and interesting conclusions. Includes chapters on such topics as: children as viewers; the effects of everyday viewing; children and television violence; children's programmes.

Children's Television: Melody, W. (Yale UP, 1973)

ISBN 300 01707 3 £1.80

A look at children's programming—mainly American. Readable.

The Early Window: Liebert, R. (Pergamon, 1973)

ISBN 08 017780 8 £3.25

An American study of the effects of television viewing on children, which brings together various research results on such problems as violence and the child viewer. A good background book for the teacher.

Effects of TV on Children and Adolescents: An Annotated Bibliography (UNESCO, HMSO, 1967) O/P

Children As Viewers and Listeners: (BBC Publications, 1974)

ISBN 563 12661 2 O/P

Children in Front of the Small Screen: Noble, G. (Constable, 1975)

ISBN 09 460770 2 £2.50

7 Television and the Teacher

Television Studies in Schools and Colleges: Buscombe, E. (IBA, 1976) O/P

This is *essential* reading. A good positive survey of the courses being offered at the time of the Report, with examples. Also an example of a possible scheme taking two hours per week over one year. Slightly at an angle for (i) college students (ii) approach via film study. Excellent.

****Practical Work in Television Studies:*** Alvarado, M. (BFI, 1976)

Not a document full of useful hints, but an account of the role practical work usually plays in teaching situations set against an argument for its central importance to Television Studies.

****Media Studies: Possibilities and Limitations:*** Donald, J. (BFI, 1978)

Quote: An account of the thinking behind the consruction of one media studies syllabus . . . offered by EAS to teachers . . . because its direct presentation of educational aims and conceptual underpinning make it one which unavoidably demands discussion and reflection.

Mass Media and the Secondary School: Murdock, G. & Phelps, G. (Macmillan, 1973)

ISBN 333 14845 2 £5.25

A good teachers' text which examines the views of teachers to the media usage in schools, their views on the influence it has on students and their responses to it; and a similar study from the pupil's side. Very informative.

****Television Studies: Four Approaches:*** BFI-EAS advisory Documents, 1979)

Essentially, an application by teachers of some of the Monographs listed above. Areas covered are: Football on T.V.; A T.V. Documentary Course—Ireland Behind the Wire; Teaching About T.V. Interviews; T.V. Codes and Audience Response. *The papers are written by teachers for teachers,* and give details of methodology, problems of presentation, student reactions, and examples/analyses of student work. Excellent.

Mass Media in the Classroom: Firth, Brian (Basic Books in Education, Macmillan, 1968) O/P

****The Growth of Film and Television Studies 1960–1975:*** Cook, J. (BFI, 1976)

Writing with Jim Hillier, Cook presents a brief history of the various influences, intellectual and cultural, which have shaped the field—and gives descriptions of the different types of practice and of the rationales behind them.

****Television and the Image:*** Alvarado, M. & Mottershead, C. (BFI, 1974)

An account of a term's course on images in the media, designed for full-time F. E. students. Offers an outline of the thinking behind the course, an outline of the course itself including film and television, and a discussion of the course in practice and the revisions which resulted.

****The Semiology of the Image:*** Gauthier, G. (BFI, 1975)

The aim of the author is that the text should not be regarded as a manual but as "a series of guiding notes on the basis of which the teacher can start to develop his/her own understanding"—of the impact of the 'image' in mass communications. Fascinating.

****Introduction to the Language of Image and Sound:*** Golay, J. P. (BFI, 1973)

Basically a resume for teachers . . . very worthwhile for the work it outlines at all levels of education, not only for film and television education but also for the training of visual perception in general. Basically art-oriented and inspired.

Understanding the Mass Media: Tucker, Nicholas (Cambridge University Press, 1966) O/P

The Popular Arts: Hall, Stuart & Whannel, Paddy (Hutchinson, 1964) O/P

Discrimination and Popular Culture: (ed.) Thompson, Denys (Heinemann Educ. 1973) (2nd Ed.)

ISBN 435 18883 6 £2.50

The Education Value of Non-Educational Television: Scarborough, M. (IBA Fellowship Report)

This is a report on the monitoring of children's responses to non-educational television, with a positive value being looked for, in the areas of memory, ability to generalise, and the relation to other experiences. It briefly offers hints on how to approach television as teacher, and how to use it positively in the classroom context.

Educational Television & Radio in Britain: A New Phase in Education: (BBC, 1966) O/P

Developments, aims and possibilities in educational television.

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*Available from BFI Educational Advisory Service, 81, Dean St., London W1V 6AA.

8 Other Useful Reading

Len Masterman is about to publish a teaching handbook on T.V. Studies as the product of an IBA Fellowship. Macmillan are going to publish it as a commercial book, but it should be available from the IBA.

Several if not all of the course booklets from the Open University's course on Mass Communication could well prove very relevant.

This list is by no means exhaustive: interested readers who wish to add to it will find Garry Whannel's *Select Book List* (BFI–EAS) most useful.

JOURNALS

Journal of Broadcasting
ISSN 0021 938X $17.50 p.a.

Public Opinion Quarterly
ISSN 0033 362X
$12.00 per annum.

New Society
ISSN 0028 6729 35p per week
£17.50 p.a.

Screen
ISSN 0036 9543 £6.00 p.a.

Screen Education ISSN 0306 0691 £4.00 p.a.

Several universities also publish reviews/reports of working parties.

REPORTS/ANNUAL REVIEWS

All the Reports on Broadcasting in the UK provide material/information on modes/attitudes of the day. Reports are:

Sykes (1923); Crawford (1926); Selsdon (1935); Ullswater (1936); Beveridge (1951); Pilkington (1962); Annan (1977)

Annual review of BBC Audience Research Findings: No. 5 1977–8 (BBC 1979)
ISBN 0563 17732 2 £1.50

BBC and IBA Annual Handbooks

These are general surveys of the year's ouput, full of useful information and statistics. They provide an essential fund of information for the teacher on a wide range of subjects.

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9 Television Programmes

a) ITV Schools Television

Looking at Television

Particularly to be commended, as is the teachers' book and pupil pack, which are full of ideas and suggestions. The teachers' book can stand on its own merits in Section 8 above.

The Messengers

The English Programme

Viewpoint

b) BBC Schools Television

General Studies (16+)

c) ***FE BBC 2:***

Looking at Documentary

Inside the Press

Film as Evidence

Film as Propaganda

(On 11.10.75 on BBC 2 a documentary programme *Inside the News* was broadcast. This may be incorporated in the General Studies unit of two programmes above).

Both Authorities are making great efforts at feedback programmes just now. It is to be hoped that the list above will expand dramatically in the near future.

APPENDIX TWO

Examples of CSE Courses

1. A CSE Mode III Television Studies Course

Aims and Objectives

1 To encourage an active, critical and discriminating response to a potent cultural medium normally accepted passively.

2 To develop an understanding of the nature of T.V. as a medium of communication.

3 To develop a critical methodology for analysis of T.V. programmes.

4 To examine the characteristics of the principal T.V. genres (television drama; quiz shows; police series; westerns; etc).

5 To encourage an appreciation of those T.V. programmes which may be considered as works of art in their own right *(Gail is Dead, Edna the Inebriate Woman, etc).*

6 To explore some of the implications of T.V. as a cultural and social phenomenon.

Content

1 The distinctive nature of T.V. as a medium.

2 An examination of T.V. genres—their conventions, techniques and political and social assumptions:—

e.g.
- (i) 'Pop' music shows.
- (ii) Variety 'spectaculars'.
- (iii) Sports programmes.
- (iv) News broadcasts.
- (v) Police series.
- (vi) Quiz shows.
- (vii) Soap Operas.
- (viii) Interviews/current affairs programmes.
- (ix) Comedy shows.

3 Analysis of programmes of artistic merit produced by the medium. (2 and 3 will be the core of the course and will involve close scrutiny of video-tapes of particular programmes).

4 Cross media analyses (examination of novels which are serialised; plays adapted for T.V., etc.). At least one serialised novel will be considered in detail.

5 Social and cultural implications of T.V. e.g.: T. V. censorship; the effects of T.V.; T.V. advertising; T.V. and literacy; T.V. journalism; social issues arising from particular programmes.

6 Creative and imaginative work (writing, tapes, drama) stimulated by viewing and discussion. The making of simple radio and T.V. programmes.

7 The following texts will be available to all students who will be expected to consult them in areas where they have a particular interest.

M. Macluhan	*Understanding Media*
R. Barthes	*Mythologies*
N. Tucker	*Understanding the Mass-Media*
D. Thompson (ed)	*Discrimination and Popular Culture*
S. Hood	*A. survey of Television*
R. Hoggart	*Speaking to Each Other (Vol. 1: About Society)*
M. Whitehouse	*Cleaning up T.V.*
St. Andrews Press	*Burning Issues 4: Television Standards*
F. Wertham	*Seduction of the Innocent*
S. Schram	*Responsibility in Mass Communication*
W. J. Campbell	*Talking about T.V.*
H. Himmelweit	*Television and the Child*
R. Williams	*Communications*
C. McArthur	*Underworld U.S.A.*
G. Orwell	*Boy's Weeklies*
E. Buscombe	*Films on T.V.*
A. P. Higgins	*Talking about T.V.*

Time Allotted: Four thirty-five-minute periods each week for two years.

Assessment

Students will be assessed on:

A. A file of:

(a) *Ten pieces of work (300 words)*
Though it is expected that most of the entries in the file will consist of critical analyses of television programmes, examples of creative writing, taped work, original research may be included. (40% of the marks)

(b) *One assignment or project (minimum 1,000 words)*
An assignment may take the form of a long critical study or essay on any of the topics covered by the course. Original research (surveys, polls etc.) or creative writing (a T.V. script, a short play for T.V. etc.) may be included. A tape, lasting for 15–25 minutes may also be included as an assignment. (10% of the marks)

B. A two hour practical criticism examination in which the students will be required to comment upon an analyse three short extracts from television programmes.
(The practical criticism paper will carry 40% of the marks).

C. A fifteen minute oral examination in which the student will be expected to talk about and answer questions upon aspects of the course, as well as any topical issues which may arise.
(The oral examination will carry 10% of the marks).

Note on Assessment

It is proposed that the student's file be graded as an entity and not as the sum of a number of grades for different pieces of work. Individual pieces of written work will be assessed in the sense that they will be fully commented upon so that each student will receive a precise indication of the progress he is making, and of the weaknesses to which he will need to pay particular attention. Continuous assessment will therefore not be defined as continuous grading, for it seems important to us that the student should chart his progress in terms of the skills he acquires, and the sensitivity of response he develops, rather than in the necessarily cruder terms of numerical grade. Such a system will allow for a more thorough and coherent differentiation between students, which can ultimately be reflected in a final grade.

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2. Mode III course in "Television and Drama" (St. Austell 6th Form College)

Aims and Objectives

This course is intended as an extension to the C.S.E. Mode 1 examination in Drama, which we already offer. In the future, however, as our feeder Schools begin to offer the Mode 1 course to students in their fifth year, we feel there will be a need for a more demanding Sixth Form course within which these students can further their interest in drama.

A course linking drama and television seems to us an ideal method of extending basic drama work in that television imposes quite a rigorous intellectual and artistic discipline without sacrificing creative excitement and the possibility of group activity.

The underlying concept of the course is a division of the subject matter into its theoretical and practical aspects. The theoretical part of the course wil not confine its attention to television drama as such, but look at the medium generally. The aim will be firstly to increase the student's understanding of how the television medium works, in terms both of production and distribution; secondly to increase his critical awareness of the quality of the material transmitted; thirdly to give some understanding of its social consequences. The practical section of the course will enable the student to learn something of television production techniques by experiment and give him an opportunity of producing or taking part in the production of a television programme.

The Syllabus

This will be a one-year course. Candidates' time will be equally divided between an examination of the television medium and practical work.

A. The theoretical section of the course will cover:
(i) Contributions of the producer, designer, scriptwriter, cameraman, sound engineer, vision mixer, etc. to final product. Techniques such as use of lenses, camera shots, movement of camera, telecine, back projection, etc. Practice will be given in the interpretation and writing of television scripts.
(ii) A general survey of the way in which the television service in Britain is organised, and of its content. Obviously the field is wide and candidates would be free to choose and to follow up their own particular interests. The following are some of the topics that might be covered:
Television drama, presentation of T.V. news, the Television series, Political/ Current Affairs programmes, the Documentary, Television commercials.

It is upon this section of the course that the majority of the candidate's folder of work is likely to be based. However, there is no reason why he should not include work based on his own practical activites provided this is not also being presented as part of his final practical assessment.

B. The practical section of the course will be designed first of all to instruct the candidates in the use of the resources available to them and to familiarise them with the possibilities of the medium. This will include not only the use of the television camera and video-cassette recorder, but also of lighting, simple sets, models, back-projection and so on. Later in the year they will be able to work by themselves on preparing their test piece for the final practical assessment.

Details of the Examination

This course would be taken by Sixth Form students and makes greater intellectual and technical demands than the ordinary C.S.E. We hope, therefore, that the Board will consider an endorsement on the certificate to this effect, in the same way as Humanities and Cornish Studies courses already offered by this College.

(a) *Written Paper*
Time allowed: 3 hours
Percentage Mark allocation: 40%

This paper gives an opportunity for the candidate to show awareness of the process of television production and of the artistic considerations that lie behind the technical solutions. Section C allows the candidate to display his creative talents in responding to a theme.

In order that the candidate can clarify and develop his ideas to a degree not usually possible under examination conditions, a list of themes will be given to him in advance (no more than 24 hours before the examination). No written material of any kind will, however, be allowed into the examination room.

Section A consists of three questions based on a short television extract of no more than three minutes duration, which will be shown to the candidates. The first two questions are designed to test the candidate's practical understanding of the way in which the extract was put together, the third asks him to make some sort of qualitative judgement of it (see sample question attached). All three questions are compulsory.

The extract would be shown twice at the very beginning of the examination, after the issue of the examination paper. Five minutes would be allowed before the second showing to allow candidates to consider the questions. Viewing time will be included in the duration of the examination unless the process takes longer than 15 minutes, in which case an additional allocation of time will be made to allow 2¾ hours for the rest of the examination.

Section B presents the candidate with a short extract from a play which he is asked to use as the basis for a television script. As with the C.S.E. Drama paper, the extract will be fairly straightforward and chosen for its suitability for production within a television studio.

Section C has already been mentioned. Here there is no necessity for the candidate to present his ideas in the form of a completed script.

(b) *Folder of Work*
Percentage mark allocation: 20%

This is not to be a project but a representative sample of six pieces of work chosen by the candidate from the total of work completed during the course. As with the C.S.E. Drama examination work would not have to be presented in a written form—models, tapes, slides or photographs being perfectly acceptable. The candidate would be advised, however, that a balance should be maintained between creative and critical work (see syilabus).

At the completion of the course each piece of work would be re-assessed according to the Five Point Scale and this rating converted to a numerical score; the separate marks will then be totalled to give a numerical score for the folder as a whole. to assist moderation marks and a detailed assessment of each piece of work will be recorded on an assessment sheet and included in the folder.

(c) *Practical Work*

This would consist of a short television production—percentage mark allocation 40%—of a piece of drama. Candidates would be free to choose whether to work by themselves or in a group. If the latter, candidates would be guided by the teacher to choose work in which the contribution of each candidate could be easily assessed, e.g. a dramatic scene in which one has worked as scriptwriter, the other as director and so on.

Individual work would be limited to no more than 5 minutes and group work to no more than 15 minutes, although given the complications of the medium, work of a much shorter duration would be acceptable.

Ideally the role of the teacher would be limited to ensuring that the necessary equipment was available and properly used. If specific advice became necessary, a record would be kept of its extent and nature and this would be borne in mind at the final assessment.

Given the difficulty of viewing televised material at a moderation meeting, these pieces would be best assessed with the help of a visiting assessor, in the same way as the drama practical examination. This would also make it possible for candidates to be assessed in the process of producing their televised piece if they wished. At all events the informal questioning of the candidates would form part of the assessment process.

A letter rating, based on the standard Five Point Scale and subsequently converted to a numerical score, will be given based on a subjective evaluation of the quality of the candidate's work.

Specimen Questions

Questions for Section A

(i) Those testing candidates' technical awareness:
Describe the use made of telecine in this extract.
Describe the sound systems used in this extract.

(ii) Those testing qualitiative awareness:
This extract consists of a conversation between two people.
What means has the producer used to make this conversation dramatically effective?
The central character has great dignity. What means have been used to convey this impression?
Describe as exactly as you can the way in which the editing has given pace and excitement to this extract.

Section B

Rubric: Rewrite the following script in a form which could be used as the basis for a television production. Use no more than four cameras. You may, if you wish, include a diagram of the studio showing sets and camera positions.

A sample script is not included since any simple scene involving no more than three main characters would be suitable.

Section C

Rubric: Take one of the following subjects and develop it into a short television sequence. *Do not* feel that you have to tell a complete story and note that a variety of approaches, ranging from documentary to fantasy, is possible. Similarly you may choose the form in which you present your ideas, e.g. a series of diagrams or sketches, a full television script or a written description. Work in the form of notes will be perfectly acceptable.

Trapped, Strangers on a Train, The Examination, Family Reunion.

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3. A Mode III Syllabus in Television Studies (Ilfracombe School)

Aims

1 To use the practical activity of making live television as a means to develop various educational skills, including:
Creative writing—through storyboards and scripts.
Art and Craft—through making graphics etc. used in programmes.

2 To encourage and develop a critical appreciation of broadcast television as society's foremost medium of information and entertainment. A critical awareness of broadcast television will be increased by experience in making television as a practical activity.

3 To develop the qualities of responsibility, self-discipline and team work which are indispensible to studio activities in the handling of equipment and the mastery of television techniques.

Syllabus

a) Candidates will gain familiarisation with the operation of studio equipment used in television productions.
e.g. Cameras, sound equipment, lights etc.

b) Through graduated exercises pupils will do practical work in the planning, preparation, writing and production of their own television "programmes". These will be video taped and criticised by the group afterwards.

c) The content and standards of broadcast television will be examined. e.g. An analysis of programme schedules; a critical study of selected programmes, sometimes recorded on video tape; television advertising etc.
Candidates will collect material and complete a folio on broadcast television.
Visits will be arranged to the studios of Westward TV and the Plymouth ETV Studios.

d) Each pupil will be responsible for planning and writing one major item of studio television.
These programmes will be produced in the final stages of the course.

Assessment

1 *Practical Skills* Total 75 marks

a) Examination
Two parts.
i) Short questions on the practice and techniques of television.
ii) Writing a short television script on a topic chosen from a selection set.

b) Continuous Assessment
Ability in practical studio work will be assessed periodically during the course.

2 *Creative Activity* Total 100 marks
One major project will be produced by each individual in the course. This will consist of a T.V. script with supporting materials. The script must be planned as a visual synopsis, and written as the candidates original work. It will be accompanied by a folio containing all working papers, graphic art (e.g. captions animations etc.) and other materials. Credit will be given for any photographs, slides, cine film or other contributory work.

3 *Broadcast T.V.* Total 75 marks.

A theme will be chosen for an individual project. Within a folder will be assembled written reports, cuttings etc. Once the subject is chosen, this project is to be done largely without detailed guidance on content. The standard is to be comparable with C.S.E. course work in other subjects.

Total Assessment	1 Practical	75 marks
	2 Creative	100 marks
	3 Project	75 marks
		250 marks

4 *Sample Examination*

Candidates will be assessed on the basis of:

a) Written papers.
b) Course work

a. *Written Papers*

Two papers to be set:

Paper I. (1¼ hrs.)

Section A. 20 short answers
Sentence completion questions
or Multiple choice questions
or Questions based on diagrams etc.
Section B. 3 paragraph answers
From a choice set.

Paper II. (1½ hrs.)

Candidates will be given a wide selection of topics and will be asked to write a script giving camera directions; details of visuals etc.

Marks given to written papers = 25% of total

b. *Course Work*

Course work will represent 75% of the marks.
The elements to consist of:

I. Continuous Assessment
Candidates will be given periodic graded assessments of practical studio work.

II. Projects
Each candidate to produce two projects:—

i. Broadcast T.V.
A theme will be chosen for individual work. A folder will be used to assemble written criticisms, collections of cuttings etc.

ii. Studio Work
At least one major studio project will be planned by each individual in the course. A folio will contain all working papers, graphic art productions, photographs, animations and other materials. Credit will be given for any slides, cine film or other contributory work done in the programme production.

APPENDIX THREE

Current Regulations Governing Recording and Use of Broadcast Material

BBC Recording Regulations

General

The BBC does not, as a rule, purchase all rights in programme material. Therefore special arrangements need to be made by those wishing to record any BBC programmes.

2 *Home Recording for Private Purposes*

Private recording off-air at home is permitted subject to conditions set out in a leaflet obtainable from BBC Copyright Department.

3 *School Broadcasts*

a) These are defined as those printed in the *Annual Programme for Schools and Colleges* published annually by the School Broadcasting Council.

b) Individual schools and colleges may record these programmes only and retain the tapes for *three years* provided that the tapes are not copied; they are made on and not removed from the premises; and they are destroyed after three years.

c) Only schools and FE colleges in receipt of the *Annual Programme* may use this facility.

d) Officially designated LEA Resource Centres may record and retain tapes of school broadcasts as in 3 (b) above. If they wish to make multiple copies and to supply schools and colleges in their area, then a licence is required from the MCPS, Elgar House, 380 Steatham High Road, London, SW16 6HR. The fee will be assessed pro-rata on the extent of use.

e) Colleges and Departments of Education may record school broadcasts and use them for teacher training purposes. Tapes may not be copied, but they may be used for teaching practice in schools (provided they remain under College/Department control).

4 *Further and Adult Education Broadcasts*

a) These are defined as programmes provided by the BBC at the request of the Further Education Advisory Council.

b) Home recording off-air for private use—as in paragraph 2.

c) Recordings off-air may be made by institutions of further, higher and adult education provided they are made on the premises, not copied and are destroyed within *twelve months*.

5 *Open University Broadcasts*

a) These may be recorded by students taking Open University courses for their private purposes in connection with their courses. In all other cases the University requires that a licence be issued and payment made.

b) Application should be made to: Audio-Visual Sales Manager, Open University Educational Enterprises Ltd., 12 Cofferidge Close, Stony, Stratford, Milton Keynes. MK11 1BY.

6 *Local Radio Broadcasts*

a) In general, all the above principles will apply.

b) Information regarding any strictly local arrangements covering local programming may be obtained from the Station Manager.

7 *General Programmes for Use in Educational Institutions*

a) These may not be recorded off-air without the prior consent of all rights owners and it is seldom possible to obtain the necessary permissions.

b) All enquiries for the purchase/hire of tapes and films should be made to BBC Enterprises, Villiers House, The Broadway, Ealing, London. W5 2PA.

ITV Recording Regulations

ITV education programmes may be recorded for further use in the course of instruction in schools and other educational institutions. However, this may only be done if a licence to record has been granted to the local authority. Once an authority has been granted a licence, all schools and educational institutions within its geographical area may make use of this facility.

TELEVISION STUDIES IN SCOTTISH PRIMARY SCHOOLS

edited by **J. F. Murray**

NOTE TO HEAD TEACHER

Dear Head Teacher,

This document contains extracts from two publications concerned with Media Education and the Scottish Curriculum.

The first extract is taken from the publication "Media Education in Scotland; Outline Proposals for a Curriculum" published by SCET and SFC in April 1979. This was prepared for submission to the CCC and sought to raise the issue of Media Education as part of the Scottish Curriculum. The extract reprinted here is the section concerning Media Education and the Primary School.

The second extract is taken from the publication "Television Studies in Scottish Schools" published by SCET in April 1980. This publication provides a rationale for the Study of Television as part of a Media Studies course and provides examples of how various Television Studies courses are presently being implemented in Scottish Schools. It also contains an annotated bibliography and other useful appendices. The extract reprinted here is the paper concerning Television Studies in the Primary School.

Rising costs make it impossible for us to distribute these documents free to all Scottish Primary schools, as is our normal practice. We have attempted, however, by means of these extracts, to bring to your attention the most relevant sections of these documents. We hope that you will make this offprint available to members of your staff so that consideration can be given to the suggestions contained herein. We would welcome any comments you or members of your staff would wish to make.

Should you wish to obtain copies of the full documents, these can be obtained from SCET as follows.

"Media Education in Scotland: Outline proposals for a Curriculum"—Free (with stamped addressed envelope).

"Television Studies in Scottish Schools"—price £2.00 (inc. post & packaging).

121604291

SCOTTISH COUNCIL FOR EDUCATIONAL TECHNOLOGY

Television Studies in Scottish Primary Schools
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Please address any comments or suggestions you may have to
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ISBN 0 86011 026 5

THE PRIMARY SCHOOL

1 The aims of media education, when introduced into the later years of primary education, should be accommodated within those aims which already underlie other educational activities at primary level, such as:

(i) increasing visual and oral awareness;

(ii) enlarging the child's awareness of life both within and beyond the home and the local environment;

(iii) developing the child's sense of judgement and ability to make decisions.

In a sense, activities designed to achieve these aims in relation to the media can begin as soon as the child enters primary school; but we feel that the more formal introduction of the subject (i.e. a more explicit focussing on the media) should be left until, say, Primary 6.

2 In our view, the specific aims of media education at this stage should be:

(i) the promotion of the child's awareness of the existence of the mass media, and of the media's *basic* functions in the community;

(ii) the development of the child's *basic* understanding of the differences amongst the major media such as television, radio, the press and cinema.

3 In order to achieve these specific aims, we would suggest that the following objectives are adopted for media education in the primary school;

(i) to provide the child with an elementary practical knowledge of the ways in which at least two major media actually work (for example, the making of a radio or television programme, or the making of a newspaper) through the utilisation of existing materials, through visits from people working in the media and if possible through visits to a local newspaper or hospital broadcasting service or College of Education Television unit etc;

(ii) to enable the child to take part in such activities as the production of an audio-tape (for example a school or class radio "programme"), the production of a slide/tape programme etc;

(iii) to provide the child, by means of the above practical work, with a specific context for discussion of media products, both in oral and written work.

4 Bearing in mind the integration of subjects within the primary curriculum, we envisage the content and methods of media studies at primary level as forming, essentially, an extension of such existing activities as:

(i) *language arts:* this would permeate media education at various levels, such as discussions of television programmes, the reading of newspapers, the preparation and making of class programmes, the writing of reports, etc;

(ii) *visual arts:* the study of photographs, images from television and films, newspaper layout and design etc;

(iii) *environmental studies:* the media as a source of information, leading to comparisons of the ways in which the media deal (or do not deal) with particular events;

(iv) *maths:* elementary statistics, such as graphs of audiences for particular television programmes, newspaper readership, etc;

(v) *music:* the language of sounds and sound effects;

(vi) *visits:* to local newspapers, radio stations (including hospital broadcasting units), television studios, etc.

We would stress again here, however, a point which has been made earlier: namely, that we are concerned to indicate possible areas of activity rather than to be comprehensively prescriptive. For example, we would be happier to see a primary school choosing in P6 and P7 to concentrate on one particular medium—say radio or newspapers—and attempting to provide a thorough basic exploration of that medium, rather than covering the whole field of the media inadequately.

5 In concluding this section on media education in the primary school, there is another point which we would like to make. We are aware that some opposition to the study of the media may come from parents who feel that their children spend too much time as it is in front of a television set, or listening to records, or listening to the radio. We can well understand this view and would therefore emphasise the importance of encouraging parents to accept the need for media *education* and of helping them to supervise and participate in their children's use of the media. Although this task is not solely, of course, that of the primary school, we see the liaison which many primary schools have established through Parents' Associations, parents' nights, workshops etc—between themselves and parents as an excellent way in which to begin this process of acceptance.

EXTRACT FROM "TELEVISION STUDIES IN SCOTTISH SCHOOLS"

Paper One: Television Studies in Primary Schools

Paul de Ponio; Assistant Head Teacher, Clovenstone Primary School, Edinburgh

Introduction

Television Studies in the Primary school should be seen as a basic introduction to television, paving the way for more detailed work in the Secondary school. Both the Primary and Secondary schools may, in fact, examine the same aspects of television, but it will be obvious that the Secondary school work will involve a much greater in-depth examination of the subject. it is important, therefore, that courses designed for Primary 6 and 7 are seen as introductory in nature. Great care must be taken not to saturate primary pupils and kill off their interest. The aim of primary courses must be to foster enthusiasm for the subject: such courses must certainly not create the impression in the minds of the pupils leaving Primary school for Secondary school that they have "done it all".

In the suggestions outlined below, the general approaches taken in the design of the Primary 6 and 7 courses differ. The Primary 6 course treats Television Studies as a "centre of interest", and Television Studies is seen partly as a vehicle which carries activities related to specific areas of the curriculum. The intention is to pursue normal curricular interests, but build them around aspects of television, so that, by a process of familiarisation, certain basic concepts concerning television are developed in the minds of pupils. The awareness of various aspects of television fostered by this approach is a foundation laid for the course to be followed in Primary 7.

In Primary 7, the approach is much more direct, Television is looked at for its own sake, and the main focus of attention is its influence on the lives of people, and an introduction to basic notions on the complexity of programme production.

This approach to Television Studies assumes that the subject will be dealt with over the last two years of primary education. The course designed for Primary 7 is seen as a normal progression from the course undertaken in Primary 6. Should a school wish to restrict Television Studies to the Primary 7 stage, then much of the basic groundwork covered in the Primary 6 course will need to be incorporated in the design of the Primary 7 course.

Television Studies in Primary 6

The choice of Television Studies as a "centre of interest" for an extended project has the advantage that it links very easily with many standard curricular activities. In language work, for example, the viewing of a television programme can be linked to descriptive and reportage exercises, and can stimulate critical discussion and appraisal. Expressive aspects of language can be easily envisaged: the production of story outlines for imaginary television series; the creation of 'Jackanory' type stories and their dramatic presentation in class.

Mathematical skills can be employed in the collection of data in surveys of viewing habits, programme spread and distribution, and of most/least popular programmes. Such surveys lend themselves very easily to the setting of exercises involving graphic display of the results in tables, histograms etc.

Concentration on various aspects concerning the development of television can involve pupils in history work. Short units based on topics such as John Logie Baird, Crystal Palace, the early days of the BBC and so on, can be included at appropriate junctures to develop a historical perspective for the pupils.

The basic mechanics of television transmission is an ideal topic for a science-based unit, and there is plenty of opportunity for art work, in the shape of illustration and colourful drawing exercises in many of the activities carried out.

The scheme of work that follows has been designed along such lines. It must be viewed, however, as one of many possible ways of achieving the same broad aims. It is put forward to teachers interested in tackling the subject, as a suggestion on how to proceed. It is expected that teachers will adapt it, elaborate on it or change its emphasis, according to the demands of their own particular situation.

Unit 1: (1) Class Resumés of Programmes

A suitable starting point for the project is a class exercise designed to develop skills in summary or resumé writing. A television programme is watched in class by teacher and pupils, and a class resumé of the programme is produced.

In selecting a programme for such an exercise, the teacher will probably be restricted in choice to programmes transmitted during school hours. Educational broadcasts from the 'Television for Schools' ouput can be used for this purpose. A programme from a series such as "How we used to live" would be very suitable, since it has both the dramatic and documentary ingredients to maintain the interest of most pupils.

Before the programme is viewed in class, the teacher may find it useful to brief the class about the exercise that is to follow viewing. After viewing, the pupils are asked to list all the important points they remember from the programme, and the lists are compared and discussed. By means of blackboard work, it should be possible for the class, directed by the teacher, to come to a consensus opinion on the relative importance of the various points noted, and produce a final combined resumé of the programme.

This exercise can be repeated until pupils have a grasp of the basic skills required for the production of organised accounts of television programmes.

(2) Individual Resumés of Programmes

Once pupils have developed confidence in this type of exercise, they can be asked to produce their own individual resumés of programmes watched at home.

Once these are produced and brought back into school, they can be compared and discussed. Comparison of accounts will probably highlight the fact that people's perceptions differ, even when watching the same programme. However, the main purpose of comparing programme resumés is to indicate to pupils that tastes in viewing differ, even amongst themselves. This should lead on to a consideration of the reasons why different people choose to watch different programmes, and an examination of what different types of programme have to offer their respective audiences.

Unit 2: Survey of Viewing Habits

Once it is established that viewing preferences exist and viewing habits differ, it is a natural progression to involve pupils in an exercise that will quantify such differences. A survey of viewing habits of an appropriate group of people is designed.

It is important that the pupils are involved in the planning of the exercise so that other skills, apart from the obvious number skills, are developed. For instance, pupils can be involved in discussions about the type of survey to be carried out. At its simplest the survey might be one designed to identify the ten most/least popular programmes in a given population. It can be extended into a much more complex exercise involving ranking and distribution, but this will depend on the ability level of the class.

Once the purpose of the exercise is determined, decisions have to be made on the sample surveyed. Should it be class members only; other classes in the school; teachers, parents, neighbours? Data collection has to be organised. Is this best done by questionnaire, or is a log/diary a more suitable approach? If the pupils are involved in the design of a questionnaire, then they become involved in an exercise which encourages ordered thinking and logical problem solving. The exercise might also involve oral interviewing skills.

The survey will probably take some time to complete, and provided sufficient time is allowed for discussing its design and setting it up, the data collection can be a continuous activity spanning perhaps a week or a fortnight, and other activities can be undertaken in class while this is going on.

Unit 3: The History of Television and How It Works

The units of work that can be most profitably undertaken pending completion of the survey are units that will familiarise pupils to some extent with the mechanics and development of television. The work will thus have both a scientific and historical perspective.

The depth to which any of the historical or technical aspects of television are studied is a matter for the teacher's judgement, and may depend upon the resources available to the school. The library service is a useful source of material in most areas. Many School Library Services will provide kits of book material on particular topics for teacher and pupils, and it should be possible to involve pupils, as a class, in groups, or individually, in exploring historical and developmental aspects of television. Topics such as the life of John Logie Baird, or Crystal Palace can be explored, or pupils can concentrate on more technical aspects such as the principles underlying the first developments in television employing mechanically operated optical discs, compared with subsequent electronic developments. Museums may be a very interesting and useful resource that should not be neglected in this area. Again, it should be stressed that the level at which these aspects are studied will not be very profound, and will be largely determined by the ability of the pupils in the class.

However, the pupils should have some notion at least of the principles underlying the transmission of television pictures. They should understand that the picture they watch on a screen was first of all recorded by a camera, that the various parts of the image are broken down and converted into a series of electrical signals which are sent out in wave form from a transmitter, and that the signal is received by an aerial and converted back again into a visual image by the instrumentation in the television set.

The principles of this can be very easily illustrated by quite a simple exercise. If the pupils are given, or asked to collect coloured photographs or pictures from magazines, they can be asked to cut them horizontally into one inch strips, and to number each strip in sequence. Examination of any one strip will reveal only a patterning of light and dark colour, and can illustrate the principle of the composition of the television picture (dots or segments with varying light/colour intensity). The encoding and transmission of the picture is simulated by the numbering of the strips, mixing them up and passing them on to another pupil, who then has to decode the signal (sort out the strips) and reassemble the original picture.

This particular unit of work should be seen as one which allows pupils and teacher to explore background aspects of television which the teacher feels would be most profitable, given his/her particular class and situation.

Unit 4: Display of Survey Results.

This unit commences as soon as data collection for the survey is complete. The data has to be collated, and so there is a chance for practice in basic number work. However, data on viewing habits, or most/least popular programmes is very suitable for colourful and imaginative graphic display, in charts, graphs, histograms etc. Thus presented, the displayed material forms the basis for further discussion.

Unit 5: Writing of Story Outlines

From discussion of the results of the survey it should be possible to lead pupils to consider the elements which attract them to their favourite programmes. The most common phrase in such discussions will probably be "I liked the bit where . . .". In other words, for many pupils, favourite programmes are seen as a series of highlights which capture their attention. The notion of a television programme being made up of a series of bits, units or scenes, will be a relatively easy one to develop. The idea that all these bits, or units are unified and linked together by a story-line or theme is much harder to get across, but an examination of particular programmes should serve to show that the bits of a programme they remember are held together and unified by the story-line.

In this exercise therefore, pupils are asked to concentrate on story-lines, rather than the details of incidents. They are asked to imagine they have been requested to plan a series for Children's Television, and are given the task of producing story outlines for the programmes. The work can be carried out by groups and individuals. Each small group can discuss and decide on the structure of the series, and individuals can then write the outlines of the programme units.

The exercise is a creative one but discipline is imposed to the extent that broad outline is encouraged, and minor detail discouraged at this stage. Thus the work done previously in resumé writing is consolidated and extended.

Unit 6: Presenting Programmes

The story outlines produced in Unit 5 can be used as the basis of this work. Pupils are asked to prepare a story for presentation to the class. A small group might choose the best of the story outlines to work on. They can be asked to fill out the details of the story, and read the completed work to the class, perhaps by illustrating parts of the story visually by means of

previously prepared wall drawings, or overhead projector transparencies. They may also be encouraged to dramatise parts of the story, the narrator holding the dramatised sections together.

This again is creative activity, but involves pupils in determining roles for all members of each group, according to the varying talents possessed by individuals. They must also be prepared to subject their work to criticism by the class, and therefore be prepared to have reasons for the choices they make.

Unit 7: Slide Tape Presentation

A useful climax for the project might be a Slide-Tape presentation. This can be built around the project itself, so that the presentation is a structured account of the work of the project. The teacher needs to plan this in advance so that the relevant photographs are taken at the appropriate times or places.

Alternatively, a separate topic altogether would be chosen, and a slide-tape production undertaken. Both approaches have the advantage that many of the principles of television production can be explored without using equipment that is complicated or difficult to obtain. The processes in production of a slide-tape programme involve the structured combination of visual and sound material, and these decisions and processes are similar in kind to those involved in television production. Pupils are involved in decisions affecting choice and rejection of material. They are involved in structuring and organising the material so that its progression is logical and its content relevant. They are involved in making decisions concerning the appropriate match between visual and aural stimuli.

Such an end-product would form a valuable base for the course to be undertaken in Primary 7.

Television Studies in Primary 7

As stated earlier, the Primary 7 approach assumes that work in Television Studies has been undertaken previously in Primary 6. With this as a base, television can be examined in a much more direct way in Primary 7.

Is is assumed that the teacher will choose a number of aspects of television in Primary 7 and explore them in some detail. Two aspects that suggest themselves are 'Television as a social influence' and 'Television Production'. The following sections simply lay out broad suggestions on how a teacher might tackle these areas. Each individual teacher must decide whether these suggested areas and methods of approach suit the context of his or her own situation, or whether other aspects and other approaches are more appropriate for the particular group of Primary 7 pupils in his or her class.

1 Television as a Social Influence

The main purpose in examining this aspect of television is to encourage pupils to consider the ways in which television affects them directly, and to encourage them to approach the medium in a critical and discerning way. Much of the initial work will therefore consist of discussion and debate in order to establish the particular ways in which television influences their language, play and attitudes.

Words, phrases and expressions which figure in their conversations with each other, can very often be traced back to particular programmes or series they have watched. Their games will undoubtedly include imitation of characters from television programmes (e.g. The Hulk), and the sorts of toys they ask their parents for at Christmas time will be determined, to a large extent, by what they are exposed to in television advertising.

When such influences have been identified, it is then possible to embark on exercises which will explore and develop such areas. For example, once it has been established that advertisements can influence pupils in their choice of toys, the area of television advertising can be explored more fully. This may involve data collection and surveys similar to those carried out in the Primary 6 programme. It may involve analysis of particular advertisements, examination of the techniques used by the advertisers and of the elements within the advertisement that contribute to its persuasive powers. It may involve creative work—the production of posters advertising products, for example, or the scripting of a television advertisement.

The classroom work, therefore, does not need to be very different from that carried out in the Primary 6 project. The function of each exercise, however, should be to develop an awareness, in the minds of pupils, that many of the things they watch on television can influence their behaviour or attitude in some way. As this awareness is developed, it is possible to lead them towards the idea that messages are not always overtly expressed, but are very often engineered by the particular combination of selected images and sounds. In other words, the aim of the study is to introduce to pupils in Primary 7 basic notions fundamental to Media Education. Even if the principles are only introduced at a very superficial

level, a foundation is laid for further development in the Secondary School.

2 Television Production

Most pupils will have absolutely no idea of the complex structures, personnel and organisation that lie behind any particular scene they view in a Television programme. The purpose of concentrating on television production in Primary 7 is simply to illustrate the fact that the production of a television programme involves many people, much preparation and organised team work, even for the production of what seem relatively simple scenes on television.

Information on the mechanics of production and the function of the various personnel involved can be gleaned from books, but the complexity of production can only be brought home if the problems are experienced in a real situation, or at the very least, simulated.

One way in which pupils can gain some insight into this is by a visit to a Television Studio. Closed circuit television studios are obviously most suitable, and sometimes approaches made through the Local Authority, or a College of Education, can be fruitful and a teacher may be able to make some arrangement for a visit. However, since such visits interfere with valuable studio time and make demands on expensive staff time, it is not realistic to suggest that this will be a possibility for many schools.

An alternative method of providing real production experience is by borrowing or hiring a portable television camera and video tape recorder. Some Teacher's Resource Centres are able to provide such portable units on free loan to schools. They can also be hired from bodies such as SCET.

If this sort of equipment is available, then pupils can be involved in actual production. Such an exercise involves careful scripting and extensive preparation by teacher and pupils, if the time spent with the equipment is to be used effectively, and not to be taken up with sorting out a whole variety of production problems. However, even if a first venture is a disaster, the experience is still useful for both teacher and pupils, and the problems experienced will provide a recipe for further work and preparation before a second venture is attempted.

If neither of these two approaches is possible, then a production exercise can be simulated in class. This involves the creation of a mock studio in the classroom and good imaginative drama can spring from the exercise, both in the creation of the dramatic episodes to be 'filmed' and in the playing of roles of camera-men, directors, floor managers, wardrobe managers, etc. Such an exercise has obvious constraints, but it should still be possible, provided children are encouraged to give vent to their imagination and set their own standards, to structure a simulation which will fruitfully explore some of the problems of Television production.

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